

ISSUE 46

The Monthly Magazine of Cult Television £1.95

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**DOCTOR WHO:**

*The Paradise of Death*

Audio tapes

To Be Won

## DEEP SPACE NINE

Season 1  
Episode Guide  
Concluded

On location with  
the new series  
of

## RED DWARF



Fantasy  
Flashback  
to

## THE MARTIAN CHRONICLES

PLUS Doctor Who, The Avengers, The Prisoner with news and reviews



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## Terence Feely

Writer Terence Feely recalls his experiences on *The Avengers* and *The Prisoner* 37



## Editorial

If you've been watching Sky One recently you will have been left in no doubt that **Star Trek: Deep Space Nine** was on its way to UK satellite tv. What better way for BSKyB to hook people into its new subscription-only service...  
At the same time, the videos of **Deep Space Nine** are being released. *TV Zone* attended the launch last month, and a fellow guest was Dave Lee Travis (pictured above).  
The latest *TV Zone Special* is now out, complete with *TV Zone's* modern-day recreation of **Doctor Who's** famous scene of Cybermen near St Pauls cathedral. The shoot was popular with tourists, who seemed fascinated by the whole thing (pictured below).  
The next issue of *TV Zone* is published Sept 29.

Jan Vincent-Rudzki



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Front Cover: *Deep Space Nine*, the latest *Star Trek* series hits UK satellite tv and sell through video



Compiled by Dominic May,  
Stuart Clark, Jane Killick and  
Edwin Yau

## Programming

With only four episodes so far on video, *Survivors* comes to UK Gold on September 9. Agreement to show the Terry Nation series bodes well for re-solving Dalek-related clearance problems for the channel's **Doctor Who** slot — UK Gold would like this sorted out by the 30th anniversary deadline of November 23 — plus **Blake's 7**. The Sunday screening follows a strong morning schedule incorporating *The Lotus Eaters* (8am), *To Serve Them All My Days* (9am) and the **Doctor Who** omnibus (11am on September 12, then 10am after, in a new standardised two-hour slot). **Doctor Who** Tom Baker stories scheduled to follow *The Sontaran Experiment* are (all four-parters) *Revenge of the Cybermen* (from September 6) *Terror of the Zygons* (from September 10), *Pyramids of Mars* (from September 16), *Planet of Evil* (from September 22) and the *Brain of Morbius* (from September 28). Despite an assurance from UK Gold that *The Demons* would be the re-coloured version, the transmitted copy was black and white. Satellite channel RTL 2 has been showing Sylvester McCoy stories in omnibus versions dubbed into German in the early hours of Saturday and Sunday mornings. *X-Men*, the animated series about human mutations and currently the most popular children's show in the US comes to Sky One on September 4 and *Batman* has surfaced on Channel 4. BBC1 promises a new classic drama repeats slot for the Autumn following *Panorama* including a further showing of Fay Weldon's *The Life and Loves of a She-Devil*. UK Gold's schedule revamp from September 6 results in the dropping of *The Brothers* mid-season after September 3. Vintage comedies *Never Mind the Quality, Feel the Width* and *For the Love of Ada* are also dusted

# BBC Story Changes

Last issue we recounted the fate of the proposed **Doctor Who** Anniversary programme for this November. Since then the story behind-the-scenes has grown and taken on two versions. Reader David Green of Melton Mowbray, Leics wrote to the BBC, disappointed — but not surprised — that the BBC had seen fit to cancelled the Special. As he wrote to us 'I wasted little time in writing to the powers that be. I am still awaiting a reply from that nice Mr Yentob but enclosed is a copy of the letter I received after I wrote to the Managing Director of Network Television, Will Wyatt. It makes interesting reading.'

I am sorry for the confusion which has arisen. In fact the BBC has made no announcement about plans for a new **Dr Who** story since no final decision had been taken to proceed with the project. I think perhaps, that a misunderstanding arose as a result of over-enthusiasm among **Dr Who** supporters. Our commercial arm, BBC Enterprises, had progressed no further than considering an initial idea. However, on detailed assessment, it became clear it would not be possible to complete a production by the anniversary in November. It also became apparent that likely costs would not make the project commercially viable. Nevertheless, BBC Enterprises will continue with its plan for celebrating the anniversary with a number of special video and audio releases by the end of the year. They will include limited-edition boxed sets, video titles chosen by fans and the release on audio of some brand new adventures developed for BBC Radio.

As David says in his letter to *TV Zone*, 'Well, at least we now know that the 'misunderstanding' is all the fans' fault. If, as Mr Wyatt says — and who is to argue? — the programme was nothing more than 'an initial idea' then how come Graeme Harper had been appointed along with other key personnel?' A good question, and one the BBC seems unable to talk about. Enterprises has clammed up about the whole affair, but until the axe fell the switchboard at Enterprises would pass calls on to the 'Production Office'. Even more strange in this twisted tale is that the BBC included in their Press information for the Autumn details of the **Doctor Who** Special. Most people would take this, at the very least, to be an 'announcement' about a decision to make the programme, and certainly more than just an idea.

The BBC's story has also been under scrutiny in the daily press. On Saturday August 7<sup>th</sup>, *The Mail* printed an article detailing the history of the Special. It tells how Jonathan Powell turned down Enterprise's first try at the Special. Then when the Special was announced — yes there was an announcement — in May this year the choice was whether Enterprises would make it for £750,000 or BBC Drama, with all the internal BBC costs, at £1.2 million. Then, *The Mail* reports, while Alan Yentob (Controller of BBC1) and Tony Greenwood (Enterprises instigator of the whole project) were away, the decision was made to

scrap the project. The two gentlemen are reportedly furious about the whole thing. The story that the Doctor actors being awkward about appearing was a major cause for the cancellation seems to be a red herring. So, **Doctor Who**'s future seems to be subject to the whim of BBC politics, and if some of the rumours circulating are true, also the continued victim of people at the BBC who do not understand/like the series. From Will Wyatt's letter to David, it would seem that the fans know more of what is going on than the BBC's own Board of Management.

Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy all talk about the Special in issue 181 of *Starburst*.

**The BBC's own Press release for the *Doctor Who* Special, which was 'only an initial idea'**

## Doctor Who: Lost in the Dark Dimension

*The Doctor: The Earth is dying under the onslaught of industry, the planet cars are melting, the oceans begin to nearly disappear... To save the planet, the Doctor must overcome the combined forces of some of the most feared of his old adversaries. But he must also confront a far greater enemy — one that has already increased him to half human incarnation. A series to use both the past and present Doctors before they are taken out of time and space and time.*

Written by Adrian Rigby and Joanna MacLeod  
Directed by Graham Harper  
Producers Peter Croft (BBC TV) and  
Pseudopodus Mills (BBC Enterprises)

96 minutes

A BBC TV/BBC Enterprises production

down, while children's classic *Carrie's War* begins on Sept 11. Channel 4 has purchased the 13 episode *Planet of the Apes* film series spin-off, with a screening pledged for 1994. Despite earlier promises, the remaining episodes of *Stingray* will not be shown until October (BBC2 Sunday midday). Late September should see *Captain Scarlet* (6pm), *The Man from UNCLE* (6.30pm) and possibly *Doctor Who* re-runs (7.15pm) on BBC2 Friday evenings, although confirmation is still awaited. BSKyB has decided to withhold screening *The Next Generation* Season Six cliffhanger finale *Descent*, originally planned for August 17, until such time as

Season Seven is available for transmission as it did not wish to keep viewers in suspense. The company has an option to purchase and intends doing so as early as possible. Various ITV children's programming is scheduled for September and October including *Wizards* (Mon/Wed), *Captain Zed* and *The Zee Zone* (Tues), *Avenger Penguins* (Wed), *Astro Farm/Treasure Island/Knightmare* (Fri). *TV Weekly*, often a source of interesting behind the scenes features on cult programmes, returns to ITV for a 15 week run on September 9 with Eamonn Holmes replacing Anne Diamond as presenter.

## Writers Block

Colditz continues to be screened on UK Gold but not in its entirety, as episodes written by NJ Crisp and Bryan Forbes have not been cleared for screening. These include Season Two's opener *Arrival of a Hero*, which was the first to feature Major Mohn (Anthony Valentine). UK Gold's future programming could become more problematic if more writers hold out for increased pay. Crisp's current stance is one of principle, but, although others have some sympathy with him, it is felt to be self-defeating as, unless UK Gold's viewing share increases

## Video Update - The Story So Far

(Please note: The list is subject to change)

### September

- 6th **Doctor Who: The Chase / Remembrance of the Daleks** (stereo) - Dalek boxed set with Dalek booklet £29.99  
: *Paradise of Death* (Audio)  
ST:DS9: *Babel/Captive Pursuit*  
ST:TNG: *70 - Aquiel/Face of the Enemy*  
ITC Compilations: 3 releases  
Survivors: *Gone to the Angels/Garland's War* (Eps 5/6)  
: *Starvation/Spoil of War* (Eps 7/8)
- 20th **The Hitchhikers Guide to the Galaxy** (complete series doublepack)  
  
The Champions: 9 *Twelve Hours/Project Zero*  
10 *Full Circle/Box Reply No 666*  
(include unseen footage)  
Jason King: 3 *Deadly Line/It's Got to Go...*  
4: *Buried in Cold...Variations on Theme*

### October

- 4th **Doctor Who: The Trial of a Time Lord** (TARDIS box set) £34.99  
: *Fury from the Deep* (Audio)  
ST:DS9: 5/6  
Sapphire and Steel: *Heavy Duty Wood Box Set* £89.99  
Space: 1999: S1: *Heavy Duty Wood Box Set* £89.99  
TV Heaven: *Heavy Duty Wood Box Set* £89.99  
ST:TNG: 71/72
- 18th **Doctor Who: The Two Doctors** (doublepack)  
: *Resurrection of the Daleks*
- 8th **Red Dwarf V: 2 releases** (to be confirmed)  
ST:DS9: 7/8  
Space: 1999: 15 *New Adam...Seeds of Destruction*  
16 *AB Chrysalis/Catacombs of Moon*  
ST:TNG: 73/74
- 22nd **Doctor Who: Arc of Infinity + one other**  
Survivors: *Law and Order/The Future Hour* (Eps 9/10)  
: *Revenge/Something of Value* (Eps 11/12)
- 4th **To be scheduled**  
Doctor Who: *The Green Death/Planet of Evil/Dragonfire*  
The Making of *Blake's 7*

Single tapes are normally priced at £10.99 with doublepacks at £16.99. BBC audio releases retail at £7.15 and comprise two tapes.

dramatically, the channel could not afford to increase payments. Most consider it preferable to benefit from having their work exposed — albeit for a low fee.

## Tomorrow

Further to last issue, a new ten-part series of **The Tomorrow People** is now in production in and around London and continues until mid-October, for screening during 1994. The series' creator Roger Price is not involved with their latest batch, which is under the executive producership of Alan Horrox. The story has been written by the team of Lee Pressman and Grant Cathro and will be directed by Viviane Albertine and Niall Leonard. The cast consists of Kristian Schmidt, Christian Tessier, Naomi Harris (presumably replacing Kristen Ariza) and Adam Pearce with Jean Marsh as a villainess. Unlike last year's batch of episodes, there is no US involvement in the production.

## Missing

Current plans for the *Missing, Believed Wiped* Conference being held on October 2 at London's NFT2 include: a presentation from three archivists, Steve Bryant (BFI), Adam Lee (BBC) and Tony Rowlands (ex-Thames); screenings of rediscovered treasure including footage from *A For Andromeda* and a newly re-coloured episodes from *Doctor Who: The Ambassadors of Death*. Several episodes of this serial have not been possible to restore because of technical problems arising from a strobing effect on the colour copies, thus this screening provides a unique opportunity; *Restoring the Picture* with Brian Jenkins (National Film and TV archivist) talking about cleaning and repairing recovered programmes such as *Steptoe and Son* and Ralph Montague explaining the re-colouring process used on *Doctor Who*.

## Book Update - The Story So Far

(Please note: The list is subject to change)

### September

- 16th **Doctor Who: Invasion/Silver Nemesis** (reprint)  
Iceberg (David Banks)  
The Sixties (Howe/Stammers/Walker, paperback) £9.99
- 23rd **STTNG 27: Guises of the Mind** (Rebecca Neason)
- October
- 14th **Starfleet Academy: 2 Line of Fire** (Peter David)  
ST:DS9 2 *Siege* (Peter David)  
3 *Bloodletter* (K.W. Jeter)
- 20th **ST 62: The Great Starship Race** (Diane Carey) £3.99
- 21st **Doctor Who: Bloodheat** (Jim Mortimer)  
The Daemons/Leisure Hive (reprint)  
Time Frame (David Howe) £15.99

### November

- 18th **Doctor Who: The Dimension Riders** (Daniel Blythe)  
Invasion of the Dinosaurs (reprint)  
6th *Doctor Handbook*  
(Howe/Stammers/Walker)  
ST: *The Price of the Phoenix* (reprint)  
(Sondra Marshak & Myra Culbreath) £3.99  
ST:TNG: *The Nit-Pickers Guide for Next Generation*  
Treklers (Phil Farrand) £7.99
- 25th **Doctor Who: The Scripts: Pirate Planet** (unconfirmed)  
STTNG *Make-Up FX Journal* (Michael Westmore and Joe Nazzaro) £6.99  
ST: *Power Klingon* (Marc Okrand - audio)  
ST:TNG: *Imzadi* (Peter David - audio)  
ST: *Faces of Fire* (Michael Jan Friedman - audio)  
ST: *Best Destiny* (Diane Carey - p/b & audio)  
STVI: *Undiscovered Country* (J.M. Dillard - audio)  
ST:DS9 4 *The Big Game* (Sandy Scholfield)

### December

- 2nd **Doctor Who: The Left Handed Hummingbird**  
(Kate Orman)  
The Web of Fear (reprint)
- 9th **ST:TNG Dark Mirror** (Diane Duane - h/b& audio)  
STTNG 28: *Here There Be Dragons* (John Peel)

### 1994

#### January

- **Doctor Who: Conundrum** (Andrew Lyons)  
Day of the Daleks (reprint)
- 4th **Starfleet Academy 3: Survival** (Peter David)  
ST 63: *Fire Storm* (L.A. Graf)
- 26th **Doctor Who: The Scripts: Abom Snowmen** (uncon.)
- 27th **ST: The Starless World**

#### February

- **Doctor Who: No Future** (Paul Cornell)  
Robots of Death (reprint)  
Limited edition themed reprint collection (mail order)
- 7th **ST:TNG: The Making of a New Generation** (tba)  
ST:TNG: 29: *Sins of Commission* (Susan Wright)
- 24th **ST: Perry's Planet**

#### March

- **Doctor Who: Tragedy Day** (Gareth Roberts)  
The Talons of Weng-Chiang (reprint)  
The Decalogue (Stammers & Walker)
- 7th **STDS9 5: Valhalla** (Nathan Archer)  
STDS9: *Warped* (K.W. Jeter - h/b)  
ST:TNG: *The Devil's Heart* (Carmen Carter)
- 17th **ST: Graphic Novel**

#### April

- **Doctor Who: Legacy** (Gary Russell)  
Paradise of Death (Barry Letts)  
The Horror of Fang Rock (reprint)
- 4th **ST 64: Crossroads** (Barbara Hambly)
- 21st **ST: Mudd's Angels**

#### May

- **Doctor Who: Theatre of War** (Justin Richards)  
ST: *Star Trek Ref. Guide* (Michael & Denise Okuda)  
ST:TNG: 30: *Possession* (J.M. Dillard)

#### June

- **Doctor Who: All Consuming Fire** (Andy Lane)  
Resurrection of the Daleks (Eric Saward)
- 6th **ST:DS9 6: Betrayal** (Lois Tilton)  
ST 65: *Lost Years #3* (L.A. Graf)  
ST: *Sarek* (tba)
- 23rd **ST: Trek to Madworld** (Stephen Goldin)



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The whole is intended to publicise the quest for missing material and also to look to the future rather than attempt to find scapegoats for past mistakes. Other guests will attend, work permitting. Tickets are expected to cost £9 and will be available from either September 12 or 19. The first and last episodes of **Moonbase 3** will be shown, but ticketing arrangements for this are separate. Enquiries to the NFT box office on 071 928 3232.

## Forthcoming

David Cronenberg turns his talents towards tv next February when he writes and directs six half-hour episodes of **Crimes Against Nature** to be shot in 35mm. Budgeted at up to \$650,000 per episode, the series is about a strange cop hunting out 'deviant behaviour' and fighting crime in 'the slightly dislocated universe' of Toronto. Hammer Film productions has been re-animated and will produce a number of pictures in 1994 including a remake of **The Quatermass Experiment** scripted by Dan O'Bannon. As part of a new deal, 44 episodes of **The Haunted House of Hammer** are to be made for tv. Hammer chairman Roy Skeggs says half of these will be filmed in the UK. Channel 4 will reportedly run the **World of Hammer**, a 13-part compilation hosted by Oliver Reed as part of its Autumn season. Filming on **Brother Cadfael** (*TV Zone* 45) commenced in Hungary during July and continues until October. Graham Theakston directs the four 90-minute films. Joining Derek Jacobi are Roy Barraclough, Rosalie Crutchley, Julian Firth, Sean Pertwee and Jeremy Young. The BBC has commissioned the 13-part children's series **Wishing**, a mix of animation and drama recreating children's Fantasy stories, for the Autumn season. Elizabeth Goudge's **The Little White Horse** is being developed by Grampian TV and S4C in co-production with 11 European partners into **Moonacre**, a £1.5million six-part children's drama, for initial screening in the S4C and Grampian regions next Spring (dubbed into Welsh and Gaelic). The BBC has already pre-purchased the series (described as part ghost story, part detective story and part adventure fantasy) for transmission in

## Trek Update

(Please note. The list is subject to change. Paramount satellite uplink dates are given first)

### The Next Generation - Season Seven

(20 Sept) *Descent, Part II* The episode concentrates heavily on Brent Spiner as he portrays a double role as both Data and Lore. We learn that the Borg have factionalised and the Enterprise is only dealing with an off-shoot from the main Borg collective. Jonathan Del Arco returns as Hugh Borg, and we learn what has happened to him since his experience with the Enterprise in Season Five. The episode is rumoured to be left wide open for the Borg to return...

*Liaisons* details the Enterprise's encounter with a group of aliens who apparently wish to join the Federation. Two aliens stay on board the Enterprise and a third takes Picard on an exchange to visit his people. Picard and the alien never arrive, however, since they crash land on a nearby planet. There Picard encounters a human female, supposedly stranded, who falls instantly in love with him. As he tries to uncover her bizarre behaviour, he discovers the true intentions of the aliens...

*Interface*: The Enterprise is sent on a rescue mission to try to discover the fate of a starship, lost in the atmosphere of a giant world. Because they cannot actually beam onto the ship, they send down a probe, which is operated in a virtual reality device from the Enterprise. There may be a scene including Geordi's own view of himself without a visor in the virtual environment. The featured character in the story is Geordi, as we learn of his parents and the fact that his mother may have been lost aboard the starship she commanded... His father will be played by Ben Vereen.

The entire cast is said to have signed up for the seventh (and probably last) series. Talk is that the intention is to finish shooting this series earlier than usual to begin work on the **Next Generation** film, with a Christmas 1994 release in mind. Following these three episodes, the series produces its first two-part story this year. *Gambit* is an ensemble piece that is rumoured to be a particularly strong story. Patrick Stewart is down to direct the sixth episode, with Jonathan Frakes directing the tenth and LeVar Burton directing the twelfth.

### Deep Space Nine - Season Two

*The Circle* (working title): This is the first ever three-part story in **Star Trek's** 27-year history. It takes up the story thread explored in the final episode of the first season, *In the Hands of the Prophets*. The story will deal with Bajoran spiritual beliefs and the religion that these people passionately believe in...

### Star Trek: The Next Spin-Off Series...

Rumours continue to abound concerning a new **Trek** series to replace **The Next Generation**. The latest rumour centres around a female captain of the *Excelsior*.

English in late 1994. The cast includes Jean Anderson, Iain Cuthbertson and Miriam Margolyes. Further to last issue, the writers assigned to Granada's **Memoirs of Sherlock Holmes** are *The Golden Pince-Nez* (Gary Hopkins), *The Adventure of the Red Circle* (Jeremy Paul), *The Three Gables* (Jeremy Paul), *The Cardboard Box* (William Humble), *The Mazarin Stone* (Gary Hopkins) and *The Dying Detective* (TR Bowen). Both Hopkins and Paul are former winners of the Edgar Allan Poe Award for Crime Writing. The second tale in Granada's new psychological thriller series, **Cracker**, starring Robbie Coltrane and Barbara Flynn, has now been completed. Written by Jimmy McGovern, the two-part story, titled *To Say I Love You*, is directed by Andy Wilson and airs October 18. A new Screen Two production, **Genghis Cohn**, has been filmed in England and Germany for screening next January. Anthony Sher plays Genghis Cohn, a Jewish comedian and ventriloquist shot dead by SS Major Otto Schatz (Robert Lindsay) at Dachau concentration camp during the last war. 17 years later Cohn returns to haunt Schatz,

now a police commissioner, who gradually begins to take on the mannerisms and voice of the ghost comedian. For the ghost scenes, director Elijah Moshinsky elected to use stylized lighting and making particular use of mirrors rather than employing a special effects team.

## Trek Snippets

In the US, sales of **Star Trek** videos are big business. In a country where it is virtually impossible to live where the series and its spin-offs are not being shown, video sales between 50,000-100,000 of the original 79 episodes plus 25,000-30,000 sales of **The Next Generation** are quite an achievement. Paramount interactive, part of the Paramount technology group is expected to release an interactive adaptation on CD-ROM from **Deep Space Nine**. Both William Shatner and Nichelle Nicholls have autobiographies in the pipeline. Patrick Stewart was recently stopped by police while jogging near Clarence House, the Queen Mother's residence, on suspicion of being a terrorist. He was released shortly afterwards, presumably having told his appre-

henders to watch an uncut version of *The High Ground*.

## Deep Spielberg

Steven Spielberg is well into production of his new SF Fantasy series, **SeaQuest DSV**—DSV stands for Deep Submergence (or Sea) Vehicle. The 2 hour premiere episode stars Roy Scheider as Captain Nathan Bridger of *SeaQuest DSV*, trying to keep the waters safe and getting into many adventures. The series is set around the year 2018, when the world's governments rely heavily on the sea for its energy, and have set up huge mining and industrial colonies. *SeaQuest DSV* is a state-of-the-art, 1,000 foot submarine which cruises the oceans for the United States with a dual mission of scientific research and military peacekeeper. But that's not all—the unusual thing about *SeaQuest* is that the massive leviathan's outer shell is a living, oxygenated organism! This allows the sub to descend to extreme depths. The sub doesn't use a periscope or sonar, instead wireless probes circle the windowless vessel gathering information. All a crew member has to do is put on special virtual re-



Guests at the recent 30th Anniversary *Doctor Who* auction of telefantasy props and costumes included *Red Dwarf*'s Hattie Hayridge (Holly) and Danny John-Jules (Cat), and *Doctor Who*'s Nicholas Courtney (The Brigadier). Although the most expensive item to go under the hammer was a *Blake's 7* Federation helmet, the most enthusiastic bidders were the *Red Dwarf* fans. The biggest battle was for Kryten's metal hand from *Terminator*. £2000 was raised for charity. Photo © Jane Killick

ality-type helmet and gloves, and then he/she can see, feel and even smell what probes sense. More hi-tech from Ensign Darwin, a highly-trained dolphin! He can travel on board the sub through a series of water-filled tubes. When out of water he wears a custom body glove aqualing to breathe. He also has the ability to communicate with the crew through a computer that interprets his clicks and whistles into limited human speech. Captain Bridger designed *SeaQuest* and runs it from his holographic command control centre. He is a former attack-sub commander whose son was killed following in his military footsteps. After his death, Bridger became a scientist and was coaxed back into service by the Navy's promise to let him use his submarine's vast capabilities for underwater research. To get into the role, Scheider spent 12 hours on a fast-attack nuclear submarine, taking the ship through all its manoeuvres, learnt to swim with dolphins and went to the Sea World in San Diego.

The series is already being described by some as an updated version of *Voyage to the Bottom of the Sea*. Spielberg has said that the series will be an entertaining adventure for the whole family with "one part Science, two parts Fiction and one part Fantasy". Each of the 22 episodes is budgeted at \$1.5 million. Production is spread over five sound stages at Universal. The computer graphics and animations are

achieved using Video Toaster equipment, the same as on *Babylon 5*. There are around 100 computer-generated special effects in the premiere, including fiery underwater explosions and chases with submarines.

As *SeaQuest* DSV is one of the biggest undertakings Universal Television has gone into, and because of Spielberg's involvement, Universal have gone into overdrive to promote the series. However, it hasn't been plain sailing. After only the pilot and two episodes had been filmed, Spielberg ordered production shut down and executive producer Tommy Thompson was replaced with David Burke for various reasons. Script revisions were made and production returned a month or so later. The premiere will be shown on NBC in the early autumn on Sundays at 8pm. In the UK, the series has been purchased by ITV and will be screened later this year. The premiere will be shown on ITV on October 23.

## Shorts

The Radio 4 adaptation by Alec Rowe of Douglas Adams' Hitch-Hiker novel *Life, the Universe and Everything* originally planned to follow on from the repeat of the first series in September has now been postponed until April at the earliest. Michael Wearing, head of BBC drama series since 1989, has his role extended by drama group supremo Charles Denton to lead the newly-merged series

## OUT OF THE BOX

What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address

<b>Daily (Monday - Friday)</b>		
14.30	1, Spy	Bravo
17.00 &		
22.00	ST: The Next Generation	Sky One
23.40	Doctor Who	UK Gold
<b>Mondays</b>		
18.00	Batman	C4
21.00	Cracker (from Sept 27)	ITV
<b>Tuesdays</b>		
02.20	The Twilight Zone	Meridian
18.00	Mork and Mindy	C4
18.00	The Invisible Man (1950s ITV series)	Bravo
18.30	Torchy, the Battery Boy	Bravo
19.00	Tales of Edgar Wallace	Bravo
<b>Wednesdays</b>		
18.00	Star Trek	BBC2
<b>Thursdays</b>		
19.00	Survivors	UK Gold
<b>Fridays</b>		
23.15	War of the Worlds (Season 1)	Westcountry
<b>Saturdays</b>		
11.30	X-Men	Sky One
14.00	Bewitched	Sky One
14.30	Flash Gordon	TCC
15.30	The Invisible Man (1950s ITV series)	Bravo
19.00	The Flash	Sky One
<b>Sundays</b>		
10.00	Doctor Who (Omnibus)	UK Gold
10.45	Land of the Giants	C4
11.30	X-Men	Sky One
12.00	Survivors	UK Gold
13.00	Battlestar Galactica	Sky One
13.35	Amazing Stories	BBC1
14.00	Tales of Edgar Wallace	Sky One
14.30	Flash Gordon	TCC
19.00	Star Trek: Deep Space Nine	Sky One

Times and programmes may change at the whim of schedulers...

and serials department, thus taking over the responsibilities of Peter Cregeen, lately attached to the ill-fated *Doctor Who* Special. George Faber is the new head of single drama. Nominations for the 1993 Emmys include nine for *The Young Indiana Jones Chronicles*, six for *Deep Space Nine* and five for the *Next Generation*. Canada's Banff Television awards saw Best Continuing series go to *Indiana Jones*, which seems a bit of a contradiction if the second series is the last! Lucasfilm has aired its displeasure over the cancellation by taking full-page adverts in various trade papers thanking the 18 directors involved and printing six superlative reviews from the American press. Watch out for the BBC's possible SF series *Saurus*. It was proposed some years ago as a series in which an intelligent lizard comes to Earth, but was passed up by the executives. With *Jurassic Park*-mania, those same executives have decided lizards are big business and a 13-part se-

ries looks promising. Both producers Donald P Bellisario and Deborah Pratt recently declared that *Quantum Leap* is definitely over. NBC were not interested in renewing the series and the other networks did not want to purchase it. Neither did Universal's idea of a series of TV movies surface, as the show would be too expensive to put into direct syndication. However, all hope is not lost as fans, calling themselves 'The Resistance', are now lobbying Universal for 'Quantum Leap: The Movie' to: Mr Tom Pollock, Chairman, MCA Feature Group, 100 Universal City Plaza, Universal City, CA 91608, USA. Finally, Donald P Bellisario will present a behind-the-scenes look at *Quantum Leap* on August 27 from 7pm to 11pm at the Academy of Television Arts and Sciences in North Hollywood, CA. He will discuss the creative process of the show and the network politics which led to its demise. It is hoped there will be guest appearances by cast members and production personnel.









## Red Dwarf 6 A Visit to Rimmerworld

Red Dwarf VI is the thought of multiple Rimmer clones to much to stomach? Photo: Mike Vaughan

During March TV Zone was invited along by the Red Dwarf production team to witness a day in the life of the new series, in what must have been the coldest winter weather so far this year...

**T**HE episode *Rimmerworld* concerns the creation of multiple clones of Arnold Rimmer on an alien planet. The script, by series creators Doug Naylor and Rob Grant, required some outside recording, which the production team were able to achieve at locations close to their base at Shepperton Studios.

Work began at eight in the morning, shooting in a sandpit under difficult conditions. TV Zone joined the crew after lunch, as they moved to the Shepperton lot to record in a section of woodland adjacent to a stagnant pond. This could only be reached by crossing a makeshift bridge, which inspired little confidence in those who braved it.

The centre of attention was a large pod, which Visual Effects assistants were covering liberally with a gossamer substance, while props men dressed the bushes and surrounding area of ground with artificial exotic flowers. As Chris Barrie and his double Tim Fisher were ferried from their dressing rooms to the location by car, recording commenced on a scene in which Rimmer finds his clone.

The first shot involved Rimmer examining the sealed pod. This was accompanied by the playback of a previously recorded voicetrack; he expects the person inside to be female — his 'sister'! — but he won't tell her because it will ruin his chances.

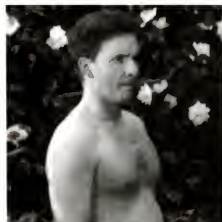
### Rimmer's Bottom

After a number of takes the director was satisfied, and Tim Fisher was given the go-ahead to prepare for his scene. In freezing conditions, Fisher stripped off all of

his clothes, slipped into a dressing gown, and climbed into the pod. The top was lowered, sealing him inside, and two stage hands began rocking it from side to side. On cue, and shot from behind, Tim rose naked to confront the wide-eyed Rimmer. Looking down aghast at the clone's genitalia, Chris Barrie suddenly burst into laughter. However, the footage was played back on a monitor and found to be satisfactory — this was the only shot of the day to be achieved in one take — a necessity given the appalling cold.

The Cat, Lister and Kryten (in thermals) are captured by Rimmers Photo: © David Richardson





**Arnold Rimmer the Second** Photo © David

Next, a close up of Rimmer was required, for which Tim Fisher stood in the foreground, but this time partially covered. With this completed, he hastily threw on his many layers of clothing, and retreated to the warmth of a dressing room.

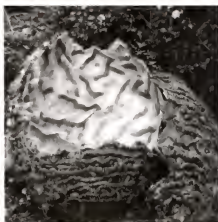
As the crew were working with only a single camera, the supervisor (known and credited as 'Rocket') moved the equipment to a different angle. Chris Barrie stepped into the pod and stood naked from the waist up, to provide close-ups of the clone. A slight delay followed as the first assistant director called out to a group of engineers in the distance who were in vision, then the sequence was committed to tape. A wardrobe assistant rushed to Barrie's side with a dressing gown, and he too went away to change.

## A Change of Scenery

Cameras were unplugged, sound cables gathered, arc lamps removed and the artificial flowers bagged as the team moved to a different area of the woods. As it grew dark, the technical crew rigged their equipment in a large clearing and waited for the artists. Visual effects assistants wielded large canisters of effects smoke, which they liberally dispersed across the ground to create the atmosphere of the planet.

Robert Llewellyn (Kryten), Craig Charles (Dave Lister) and Danny John Jules (Cat) arrived; Charles was protected from the cold by a thick furry anorak, which had already been established as a part of his wardrobe in earlier episodes. Llewellyn and John Jules were less fortunate; their costumes gave little protection, and they shivered beneath thermal anoraks which were removed for the take.

Chris Barrie returned with three extras who were playing Rimmer Clones (Ray Severn, Graham Stevens and Tim Fisher); all dressed identically as Roman Centurions — red tights, chest plates and flowing



**The open clone pod** Photo © David Richardson

capas — carrying wooden spears.

A scene was rehearsed with the artists in anoraks: as Lister, Cat and Kryten wander through the forest searching for their lost friend using a detector device, a clone of Rimmer confronts them wielding a spear. In order to determine each person's position satisfactorily, the first assistant director used a twig to mark the point where Lister, Cat and Kryten should halt in their tracks. Barrie then stepped forward with his spear, and cried, "Silence, mutants!" The four lead actors broke into hysterics.

The scene continued; another Rimmer appears from a different direction, then a third, and a fourth. The dialogue for the three Rimmer doubles was provided on the take by members of the production team. Barrie would record the lines later for post production.

"I hate to say this," says Lister, "but take us to your leader."

Kryten is appalled: "Oh sir, must you?" The three are then led off by the four Rimmers. The results were examined on the monitor, but the director decided that it looked too bleak. In the lighting control room, the pictures were given a touch more red, causing Robert Llewellyn to



**Rehearsals in the cold** Photo © David Richardson

remark that he preferred the woods on the screen. It looked much, much warmer.

## Noise Pollution

Unfortunately recording was temporarily halted as a plane passed over. Llewellyn lifted his detector prop and quipped, "My instruments have detected a DC-10 nearby".

It was a few minutes before sound supervisor Keith Mayes became satisfied that the plane's engines could no longer be heard and the scene was completed. All the actors were cleared except Chris Barrie; Craig Charles, Robert Llewellyn and Danny John Jules found much humour in this...

With that, *TV Zone's* reporter also made his apologies and headed home. The last thing to be heard was the voice of Tim Fisher, talking to the production runner, and asking if it might be possible to see the footage of his bottom.

The crew were scheduled to record well into the night on scenes for the following episode, but I preferred the option of a hot bath, and as the song goes: *It's cold outside, there's no kind of atmosphere...*

**Richard Houldsworth**

**Shooting in the middle of the Shepperton Studios lot  
four Rimmer clones capture Kryten, Lister and Cat** Photo © David Richardson









TV Zone Letters  
9 Blades Court, Deodar Road,  
LONDON, SW15 2NU  
Fax: 081 875 1588  
Editor: Your comments and letters continue to flood in, with many differing opinions...

## Senior Preferences

**John Burrows**  
Southall, Middx  
Recent letters illustrate how tastes differ which must be accepted by all. I am a senior citizen and have been into SF literature, films and now tv and video for about sixty years. Broadly speaking, I find my tastes are those of the majority, but I have some unorthodox variations. Thus, amazingly, I like best **Buck Rogers in the 25th Century** equally with **ST: TNG** and **ST and Blake's 7** equal next. I have all the foregoing on tape but, although in my time I have seen every episode of **Doctor Who**, I would not bother to collect the tapes, whilst accepting it is probably the best all-round series of all — just not so much to my taste.

Even among my favourites I consider some episodes poor or 'unfair' eg the last third of the **Buck Rogers** series about the 'searcher' and the introduction of the Q continuum in **ST: TNG** — it is a bit of a cheat to have beings who can do anything.

I also disliked the much-heralded **TNG** episode **Darmok**. Then again, the Prime Directive can be a bit dodgy. Do we let nations exist in misery without interfering and do we not accept advanced technology from aliens — sauce for the goose? I also like **Star Cops** and have the tapes. I bemoan the non further appearance of Linda Martin as Pal Kengy who was virtually the only 'team' woman in SF with an 'edge' until Ensign Roz in **TNG**. Yes, **TNG** can be a bit too cosy.

Finally: Why did nobody in *Relics* tell Scotty that Spock was still around? Keep up the good work, and have a kind word for **Buck Rogers** one day...



**Doctor Who Special** co-writer Adrian Wrigglesford (left) at BBC Enterprise's launch of their *Who* celebrations

## Leaping Again

**A J Irvine**  
Girvan, Ayrshire  
Thanks for covering **Quantum Leap** last issue. This is a truly excellent series but it simply does not receive the recognition or media coverage it deserves. As [you are] a Cult Television magazine I had expected you to have given more time to this show before now — hopefully the article about the pilot is just the start of many more items. **Quantum Leap** has drama, humour, great characterisation and brilliant acting — what more is there? It deserves just as much coverage as you give **ST: TNG** so please give us what we want. Editor: We will continue covering the series.

## UK 'Fluence

**P W Dillon**  
Burnage, Manchester  
It's nice to see British female directors in the States directing **Star Trek: The Next Generation**. Until now, I thought the director Gabrielle Beaumont was American, until I read the article in *TV Zone* 45. I was very upset to see the episode *The High Ground* banned, as I have it on video myself and it is very good. I do hope that Mrs Beaumont continues to direct **ST: TNG** and some episodes of **DS9**.

## Blame Who

**C M Wadley**  
Stroud, Glos  
When apportioning blame for

the cancellation of the **Doctor Who** anniversary project, the major share must surely go to writer Adrian Rigglesford. To write a script for the 30th anniversary of the show which only featured one **Doctor** in a major role is unprofessional and, frankly, quite stupid. On a purely practical level, the BBC wanted to attract all of the existing **Doctors** to the project and, whilst the casual viewer would remember 'that guy in the scarf', Pertwee and Davison are bigger star names.

Also, for Rigglesford to attempt to address the futile argument over which **Doctor** is 'best' in a script supposedly celebrating 30 years of varied styles and interpretations makes a mockery of the whole thing. **Dr Who** was a success for 11 years before Tom Baker and 8 years after him; to set the story in his era is not nostalgia, it is a backward step. An anniversary show, particularly a big budget one upon which rests the entire future of the series, should provide something for everyone, not just the 'it's not as good as it used to be' whinge brigade. If Rigglesford couldn't manage that, he should have stepped aside for someone who could.

I'm not surprised that Colin Baker was offended, and I am pleased that Pertwee, Davison, Baker C and McCoy had the integrity not to co-operate, if the script had BBC approval, perhaps it is a good thing they no longer make **Doctor Who**! Editor: Mr Wrigglesford has received a fair amount of negative criticism over his *Who* plot. It

also seems that he is responsible for writing the text for the BBC video *Who* sleeves, and many **Doctor Who** fans thought they were written by someone who knew nothing about the series! Perhaps the loss of his story was a narrow escape?

## More Saint?

**Kevin Broad**  
Thamesmead, London  
I was wondering whether you could find out whether ITC Video have any plans to release any more episodes of the Roger Moore **Saint** series, as it's been over a year since the last release. Editor: According to ITC the company has plans for further releases next year, although no dates have yet been fixed.

## Fantastic

**Sue Flower**  
Chesham, Bucks  
Thanks for the article on **Fantastic Journey**. I don't remember a lot about the programme except that I enjoyed it and was annoyed when it was cancelled. Reading the article jogged my memory a bit but it jogged my emotional circuits even more. I was dismayed to see the letters page being used as a bitch-session against other people's favourite programmes. Come on, is this any way to project the image of Cult tv fans as mature adults rather than the adolescent anoraks that the general public thinks we are? Television watching isn't a competitive sport. One programme being poor doesn't make another better. And as for the fourteen-year-old who told us that they were so 'mature' — I sincerely hope, Sunshine, that you've got a bit of growing-up to do and manage to lose this bigoted 'what I like is best and the rest is rubbish' attitude. Editor: And now for a new slant on an old favourite...

## Video Cost

**David Smithers**  
Harrow, Middx  
Well done on producing a consistently fascinating magazine. I cover each issue from cover to cover, even though at 22 I am not old enough to have seen many of the programmes you tend to deal with. My main reason for writing is to bring up the subject of video pricing. At £10.99 for a single



tape and £19.99 or £16.99 for a double pack, **Doctor Who** videos are quite expensive enough. However, the thing that really annoys me is that some shops like Debenhams, Our Price and the Virgin Megastore add £1 to the price of single tapes and either £1 or £1.50 to the price of double packs. Even the sound-track tapes like *The Macra Terror* and *The Evil of the Daleks* are sold at over £1 over the odds in these shops.

Surely these companies can make enough profit from the already high video prices without fleecing their customers still further. I now buy most of my videos at WH Smith, who for a couple of months have had a welcome host of BBC videos. Another plus for WH Smith is that, unlike Debenhams, they will refund or replace faulty tapes without subjecting you to a Dalek-style interrogation. Finally, what are the chances of a *TV Zone* interview with Elisabeth Sladen, who played Sarah Jane Smith, the best **Doctor Who** companion ever? *Editor: 100%. Ms Sladen is interviewed in the current TV Zone Earth Invasion Special.*

## Giant Prejudice

Simon Driscoll  
Marden, Kent

I can't stand it any longer! The prejudice your magazine seems to have against **Land of the Giants**. I can't remember reading one single article on this series, despite the fact that it has been re-run twice in five years. I'm not a particular fan of Irwin Allen shows, but **Land of the Giants** always seemed to be the most balanced of his programmes. *Voyage to the Bottom of the Sea* suffered from daft scripts and that submarine rocking in the bath tub every week, giving the cast the chance to throw themselves around the set amidst fireworks.

**Land of the Giants** stands up far better against **Star Trek** and **Space: 1999**, which are always mentioned in your magazine.

**Land of the Giants** had an excellent title sequence and music (especially the second season theme tune — Yes, **Land of the Giants** did have a second season!). In all, 51 episodes were made, which beats **Space: 1999** by 3! The first episode of **Land** is just as action-packed as **Space 1999**'s breakaway and the special effects are at time sequel to

those produced on **ST: TNG**. The trick photography combined with the use of real animals avoided the men in rubber suits brigade.

Apart from the lack of **Land**, your magazine is really enjoyable.

*Editor: Well, we're obviously going to have to do something about that... (and we don't mean getting rid of Simon either!)*

## UFO Off...

Matthew Holbrook  
Bath, Avon

I thought it was about time we had some more complaints about **UFO** video releases! Aside from the dreadful *Invasion UFO*, there is plenty wrong with **UFO** on video.

Some of the pictures used on the video covers are from entirely different episodes. Just look at Colonel Freeman on the cover of volume nine — he's left by this point in the series!

Another problem is the number of errors creeping into the text. Typographical errors are not show-stopping problems, but they make the releases look so shoddy.

## Championing

John Lumb  
Bracknell, Berks

I just wanted to write a few lines to comment on issue 44 of your magazine. I found the Johnny Goodman interview particularly interesting. I was intrigued by his comments on **The Champions**, and I would like to hear more. Is it possible to contact

either of the three main actors for an interview? (I know that Bill Gaunt did a lunchtime BBC interview about the programme.) Of the other two, very little has been heard. I know that in the seventies Stuart Damon had a small part in one of the **UFO** episodes. What's he doing nowadays? Equally, with other Seventies series like **The Persuaders** and **Randall and Hopkirk**, it would be interesting to hear from some of the lead actors.

I read that the November **Doctor Who** Special [programme] is now not going to happen. What a shame for the fans after building our hopes up. However, I'm taping the story on Radio 5, so at least that will be worth waiting for. I anticipate an excellent script from Barry Letts, with all the style of the Pertwee era of the programme.

Keep up the good work! *Editor: An interview with Alexandra Bastido is already in our schedules, appearing in our Secret Agents Special next year. There is a review of the Who radio series in this issue.*

## Who Where?

Wayne Gaylard

Welwyn Garden City, Herts  
Can you please tell me what has happened to the 30th anniversary listing you were doing. You got up to Peter Davison's era as the Doctor and then for the last couple of issues you have not done the rest of the four remaining Doctors: I would love the episode listings for Tom Baker, Jon Pertwee, Patrick Troughton

and William Hartnell, so please, **TV Zone**, continue the listings for the remaining Doctors and make me very happy.

*Editor: The listings for the remaining episodes will continue in the next issue (47), leading up to the 30th Anniversary in November.*

## War Where?

Graham Richards

Bognor Regis, West Sussex  
When do we get to view the second series of **War of the Worlds** and are there any plans for a video release?

*Editor: The second series should be aired on ITV early next year: CIC Video tell us they have "no immediate plans" for a video release.*

## Monsters

Gordon Barr

Bridge of Weir, Renfrewshire  
On the subject of **Trek** monsters [letters last issue]

1. There are no such things as 'monsters' in the **Star Trek** universe. There are many varied alien species, some terrifying and horrible in appearance, but no monsters — only people who happen to look different from us.  
2. The reason so many aliens appear similar in **Star Trek** is simple and can be summed up by 'the Similar Worlds Theory'. This basically means that there are only a few possible combinations of conditions that are favourable to supporting life, which makes it likely that any species that breathes oxygen and can exist in a gravity similar to our own must have evolved over similar lines, and hence be similar in appearance. There are of course exceptions to this, of course — the Horta, or the Silicon entity, for example, but many of the species we see on the show do come from 'similar worlds'.

Oh yes; the comment in last issue's letters pages on 'those imaginative Tractators and Nimons'... Well, the Nimons is hardly imaginative, the design coming straight out of mythology, the only new feature being the colour — a blue bull! Hmm. As for the Tractators — strange alien creatures digging tunnels deep under the earth? Shades of *Devil in the Dark*, methinks. Oh yes — I thank the writer for wishing us to Live Long and Prosper, I finish now with the traditional Vulcan reply: Peace and Long Life!

*Editor: And the same to all...*

Fixing up something for **Land of the Giants**...





## A10 Move Along Home

Teleplay ..... Frederick Rappaport  
 ..... and Lisa Rich  
 ..... and Jeanne Carrigan-Fauci  
 Story ..... Michael Piller  
 Director ..... David Carson  
 Music ..... Dennis McCarthy  
*Primm (James Lashly), Falow (Joel Brooks), Chandra (Clara Bryant)*

First contact with a species from the Gamma Quadrant does not go exactly as planned. Ignoring the official greetings, Falow, leader of the Wadi, heads directly for Quark's bar. The Wadi are supreme gamers and before long Sisko and his Ops crew discover exactly what sort of games the Wadi enjoy...

## A11 The Nagus

Teleplay ..... Ira Steven Behr  
 Story ..... David Livingstone  
 Director ..... David Livingstone  
 Music ..... John Debnay  
*Rom (Max Grodenchik), Nog (Aron Eisenberg), Zek (Wallace Shawn), Krax (Lou Wagner), Maihar'du (Tiny Ron), Gral (Lee Arenberg), Nava (Barry Gordon)*

The Grand Nagus of the Ferengi Empire arrives on DS9, preparing to abdicate his leadership role for a peaceful life in the Gamma Quadrant. As various fawning business associates, including his son, gather around Grand Nagus Zek waiting to see who will succeed him, all are surprised to learn it is Quark. As Quark adapts to his new position, enemies gather at every corner, including Rom...

## A12 Vortex

Teleplay ..... Sam Rolfe  
 Director ..... Winrich Kolbe  
 Music ..... Dennis McCarthy  
*Rom (Max Grodenchik), Croden (Cliff DeYoung), Ah-Kel (Randy Oglesby), Yareth (Leslie Engelberg), Hadran (Gordon Clapp), Ro-Kel (Randy Oglesby), Vulcan Captain (Kathleen Garrett), Computer Voice (Majel Barrett)*

Croden, a fugitive from the Gamma Quadrant arrives on DS9, and promises Odo that he knows of the Security Chief's



Above: *Battle Lines* are drawn...  
 Below: Problems of succession in *The Nagus*



people. He tricks Odo into taking him through the wormhole, followed by the vengeful Ah-Kel who seeks retribution for Croden's murder of his brother...

## A13 Battle Lines

Teleplay ..... Richard Da  
 ..... and Evan Carlos Somers  
 Story ..... Hilary Bader  
 Director ..... Paul Lynch  
 Music ..... Dennis McCarthy  
*Kai Opaka (Camille Saviola), Golin Shel-la (Jonathan Banks), Ziangco (Paul Collins), Computer Voice (Majel Barrett)*  
 Sisko, Bashir and Kira are honoured to be the first to take Kai Opaka through the wormhole. However, a planetary defence mechanism causes them to crash land on a desolate moon. Kai Opaka dies, leaving the spiritual Bajorans without a leader and

Sisko discovers two warring factions who hide more than a few secrets...

## A14 The Storyteller

Teleplay ..... Kurt Michael Bensmiller  
 ..... and Ira Steven Behr  
 Story ..... Kurt Michael Bensmiller  
 Director ..... David Livingstone  
 Music ..... Dennis McCarthy  
*Nog (Aron Eisenberg), Varis (Gina Phillips), The Sirah (Kay E Kuter), Hovath (Lawrence Monoson), Faren (Jim Jansen), Woban (Jordan Lund), Woman (Amy Benedict)*

While Sisko deals with two disputing tribes, Bashir and O'Brien find themselves cast as folk heroes in a secluded Bajoran village. Meanwhile, it falls to Jake and Nog to make Sisko realize how to solve the other problem...



## A15 Progress

Teleplay ..... Peter Allan Fields  
 Director ..... Les Landau  
 Music..... John Debney  
*Nog* (Aron Eisenberg), *Mulibok* (Brian Keith), *Baltrim* (Terrence Evans), *Keena* (Annie O'Donnell), *Lissepian Captain* (Nicholas Worth), *Toran* (Michael Bofshever), *Guard* (Daniel Riordan)

Abandonment of a Bajoran moon is essential as part of a scientific plan to solve problems on Bajor. Kira encounters a settlement of Cardassian-fearing farmers who will not move and she determines to stay with their steadfast leader Mulibok. However, it costs the Bajoran her job...

## A16 If Wishes Were Horses

Teleplay ..... Nell McCue Crawford  
 ..... and William L. Crawford  
 ..... and Michael Piller  
 Story..... Nell McCue Crawford  
 ..... and William L. Crawford  
 Director ..... Robert Legato  
 Music..... Jay Chattaway  
*Keiko* (Rosalind Zhao), *Molly* (Hana Hatae), *Rumplestiltskin* (Michael John Anderson), *Buck Bokai* (Keone Young)

As danger threatens the existence of DS9, the crew find their dreams coming to life. While the O'Briens contend with a character from Molly's storybooks and Sisko faces a baseball hero, Bashir finds himself coping with two Daxes!

## A17 The Forsaken

Teleplay ..... Don Carlos Dunaway  
 ..... and Michael Piller  
 Story..... Jim Trombetta  
 Director ..... Les Landau  
 Music..... Dennis McCarthy  
*Lwaxana Troi* (Majel Barrett), *Ambassador Taxco* (Constance Towers), *Ambassador Lojal* (Michael Ensign), *Ambassador Vadosia* (Jack Shearer), *Anara* (Benita Andre), *Computer Voice* (Majel Barrett)

After saving Ambassador Troi's jewelry from a petty thief, Odo becomes the centre of her affections. A power failure leaves them trapped together in an elevator, and both learn far more about each other than they have ever disclosed previously.

## A18 Dramatis Personae

Teleplay ..... Joe Menosky  
 Director ..... Cliff Bole  
 Music..... Jay Chattaway  
*Klingon First Officer* (Tom Towles), *Valerian Officer* (Stephen Parr), *Guard*



Alien contact in *Move Along Home* proves to have surprising consequences

(Randy Pflug), *Ensign* (Jeff Pruitt)

A Klingon expedition into the Gamma Quadrant goes disastrously wrong. The DS9 personnel try to investigate the tragedy, with tempers and personalities fraying and altering. Kira plots the murder of Sisko and the commander becomes laxidical, leaving the paranoid O'Brien to destroy the Bajoran uprising. As Dax and Bashir choose sides, only Odo seems immune to the wave of self-destruction overtaking the Ops crew...

## A19 Duet

Teleplay ..... Peter Allan Fields  
 Story..... Lisa Rich  
 ..... and Jeanne Carrigan Fauci  
 Director ..... James L. Conway  
 Music..... Dennis McCarthy  
*Gul Dukat* (Marc Alaimo), *Marrizta* (Harris Yulin), *Kainon* (Tony Rizzoli), *Kaval* (Ted Sorel), *Captain* (Norman Large), *Neela* (Robin Christopher)

A Cardassian arrives on Deep Space Nine, carrying a disease he could only have got by being at a Bajoran death camp

during the occupation. Kira becomes obsessed with seeking justice against a man who claims he was only a clerk at the office. Yet, visual records suggest that he was far more than just a clerk and Kira's hatred grows...

## A20 In the Hands of the Prophets

Teleplay ..... Robert Hewitt Wolfe  
 Director ..... David Livingstone  
 Music..... Dennis McCarthy  
*Keiko* (Rosalind Zhao), *Neela* (Robin Christopher), *Vedek Winn* (Louise Fletcher), *Vedek Bareil* (Philip Anglim), *Vendor* (Michael Eugene Fairman)

Vedek Winn arrives aboard the station, and begins sowing the seeds of dissent over the way Keiko O'Brien is teaching the Bajoran children about the Wormhole. After the schoolroom is blown up a philosophical argument takes on terrorism proportions as Sisko has to contend with fanaticism from every angle and a murderer on the loose.

Mark Chappell



# RICHARD CARPENTER

## A Catweazle Start...

**R**ICHARD CARPENTER'S most remembered success is *Robin of Sherwood* which he created and wrote most of the episodes for in the mid-Eighties, but he started his writing career with another Fantasy favourite, *Catweazle*. *TV Zone* joined Richard Carpenter and his wife, actress Annabel Lee, two cats and several dogs at his Hertfordshire home to talk about writing for the small screen.

Richard 'Kip' Carpenter began his professional life as an actor and acted fairly successfully for fifteen years, but after that time decided to write. "I was very lucky how I started because I wrote the right thing," he remembers. "I sent the idea to the right person at the right time. It was something they were actually looking for and so I didn't have any rejection slips at all. The very first thing I wrote was *Catweazle*."

### Modern Magic

*Catweazle* was the wily magician from Anglo-Norman England who found himself catapulted forward in Time to the Twentieth Century where all modern technology seemed like magic to him. The series starred Geoffrey Bayldon as the confused magician befriended by Carrot, the ginger-haired farm-boy.

The inspiration for the series came from, of all things, a gate. "Annie and I had gone down to see her sister who's married to a farmer," Richard remembers. "We decided to go back home a roundabout way and got completely lost and passed a gate that said *Catweazle* on it and I just thought that was rather intriguing and wrote it on a piece of paper — this was before I started writing properly. I just found this name in my pocket and thought that would be a wonderful name for a magician."

"Originally the thing was conceived as sort of an educational programme for kids, explaining things like electricity and various other things and then I saw the comic possibilities in it."

The idea was sent in to LWT and Richard was asked to write six scripts on spec

by Producer Joy Whitby. He did this in Joy Whitby's office which she lent to him while she was on holiday. Because he had no typing ability, Richard wrote the scripts in long-hand and then dictated them to an LWT typist.

As he remembers, the loan of an office was not the only way Joy Whitby helped the scripts to develop: "[She] was a very good teacher because I didn't know anything about scriptwriting at all, but I knew I'd had a good idea and I knew I could write dialogue, and she taught me the rest — which is structure, the most important thing of all..."

"I had a lot of help from both the Director Quentin Lawrence and Joy Whitby. And between them, I think, they taught me how to write television scripts."

### Catweazle Performance

One of the things which helped captivate the audience was Geoffrey Bayldon's performance as *Catweazle*. It was an inspired piece of casting and it was the writer's

suggestion. "I always wanted him from the word go. I was doing a thing at the BBC and he was also working at the BBC and I said, 'I've written something for you' and he said, 'what is it?' and I told him, and I said, 'I'm hoping to get it made'. I walked away from him and — he's since told me this — [he thought to himself], 'poor bugger, it'll never happen!' But it did. He was ideal and he brought so much to the part. He brought a particular magic."

*Catweazle*'s magic was always something that was elusive. To him, twentieth century 'electricity' or voices that could be heard through the 'telling bone' were more magical than anything he could produce. But *Catweazle* and his magician's lucky familiar, Touchwood (a toad that lived in his pocket) kept trying to cast spells with unpredictable results.

"I think the essence of good magic like the essence of good writing is if it happens, it happens almost spontaneously," says Richard. "I don't like omnipotent characters, characters that can do any-

Richard Carpenter Photo © Jane Killick





Catweazle, playing with dangerous modern 'magic'

thing, like Superman and these sort of characters. I find them very boring because they can always get out of trouble. You see, even Superman has to have a weakness, so they create this Kryptonite stuff so that he is no longer Superman. In a way, Superman is only interesting when he becomes human. These super heroes, they don't interest me at all, it's human weakness that interests me rather than human strengths."

## Palace Revolution

After the first series was a success, Catweazle returned, but Carrot and the farm were replaced by another boy, Cedric, who lived in a grand country house. "There was a palace revolution at London Weekend," Richard remembers. "Various people went and other people took over — it happens in television, you know, there's this musical chairs that they play, they've nothing else to do the people at the top so they play this power game and Catweazle suffered as a result of that. They sacked the Producer/Director who'd made it successful, which is fairly typical! I think they'd have sacked me and Geoffrey Bayldon if they could have done. The whole thing changed as a result. Somebody had the brilliant idea that a stately home would be more attractive to the Americans... So I had to go along with it because I didn't have any clout and I got talked into doing it. It worked, but not as well as the farm.

"I wanted to keep the farm and keep the characters and just keep going, do another series with the same people. It would have been easy to bring Catweazle back and for Carrot to have actually forgotten or have it erased from his mind that he actually saw Catweazle go back into the Past and then he would remain believing him just to be an old tramp who was fooled into thinking he was from the Norman period. That bit would be erased from his mind by Catweazle with his magic. However, it didn't happen like that."

## Series Link

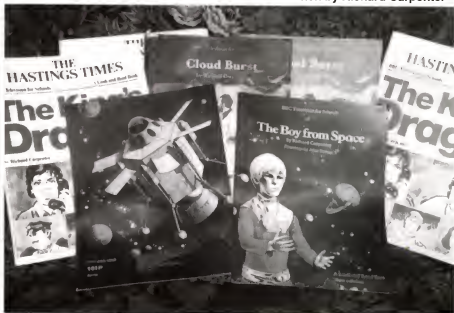
The linking theme through the second series were the twelve signs of the zodiac. Each episode dealt with a different sign which lead people to wonder what was going to happen in episode 13.

"I had no idea at the beginning," confesses Richard Carpenter. "It sort of dawned on me about half way through that it was the actual circle itself that was the thirteenth sign... The zodiac he had on the floor which should have just grown week by week as the signs were found — we weren't able to do that because we were worried about it going out in a different order; but that would have been lovely if we could have done it. That's how it was scripted, but they couldn't do it because they were worried about the fact that Americans scramble the order of things and of course we didn't sell it to America so it didn't even matter!"

## Pulled Stumps

After two series Catweazle was cancelled. "They pulled stumps on it as is their wont in this country," comments Richard. "[When] you get something good they kill it as soon as they can. I'd have liked it to have gone on for five or six years like the Americans do... There have been attempts to resuscitate it, but now I think I'm a little bit frightened of it because it was so good when it was done. And also a successful series acquires a golden glow around it and consequently people probably look back on it and see it as probably better than it was so that you're really up against your own myth if you're going to write some more. Annie

Handbooks to the BBC's *Look and Read* series written by Richard Carpenter





*The Ghosts of Motley Hall*

and I have an idea that it would make a great stage thing for kids."

"A musical," Annie Lee adds. "You could have all the magic in it, you see, and it'd be great!"

## Motley

Following *Catweazle*, Richard wrote twenty-two episodes of *Black Beauty*, but returned to Fantasy with *The Ghosts of Motley Hall*. The inspiration stemmed from seeing a ghost when he was an actor staying at a theatrical boarding house in Liverpool. The memory re-surfaced when, many years later, he was asked to write a family comedy show. "I got to thinking, do they [ghosts] see us? And if they see us, what do they think of us? That started me off with the idea of ghosts. The

guy that directed *Catweazle* said, 'We want to do a comedy show that all takes place in one set and it's five or six people, no more and may be one guest every week'... and I thought, well ghosts can't get out, they're sort of stuck where they are and they can be from any period in history and jogging along together so to speak. I sort of thought if there were five ghosts in this empty house, they would want to keep it empty, they didn't want people in it at all... They were five ghosts who sometimes got on, sometimes didn't get on, but had to get on because they were stuck there. Some people could see them, some people couldn't; some people could hear them; some people could hear them and see them, and it struck me that if you could create that sort of situation, you've got bags of comedy going."

The only ghost who could venture outside was the stable lad who was the character children were supposed to relate with. "In those days, and I think still today, people have got this absurd idea that you have to have a child in the thing if kids are going to watch it. That's rubbish of course."

## Space Boy

A rather more obscure Science Fiction serial he wrote for television was *The Boy from Space* for the BBC's schools programme, *Look and Read*. At the mention of these programmes, Richard Carpenter rushes into his study and emerges with a pile of books that accompanied the series: "That was about the most difficult thing I've ever written in my life," he says, "because you're restricted to the first two-hundred words of the English language plus a few words like telescope and telephone and television." It was originally shown in black and white, but as colour became the television norm, a problem arose when they wanted to show it again. "The two children in it, who played Helen and Dan... had grown up, they were now young adults. So we have this wonderful opening where they're sitting on Mill Hill observatory steps saying, 'Do you remember when we were kids and we first came to the observatory?' and you do a fade and them as kids come up the drive on bicycles. Now I know of no other film or television [programme] where that's ever happened."

Some of the stories were hosted by Richard Carpenter himself. "I didn't do *The Boy from Space*, I think I did... was it *Cloud Burst*?" He picks up the *Cloud Burst* book from the pile on the table, opens it and points to an illustration of himself inside the front cover. "Yes, there I am." *Cloud Burst* was about the invention of a rain gun and the moral of the story was that technology could be used for good or evil. "I was getting at nuclear energy, really."

Even though Richard Carpenter went on to write family programmes like *The Smuggler*, *The Adventurer*, *Dick Turpin* and later *Robin of Sherwood*, he has never turned his back on writing for children. "Once I was interviewed by somebody and they said, 'Why don't you write for adults?' and I said, 'I'd rather write adult programmes for children than childish programmes for adults' — and the chance of writing an adult programme for adults is fairly remote on television."

*Jane Killick*

*In the second part of this interview, in a future issue, Richard Carpenter talks about creating the classic adventure series, Robin of Sherwood.*



The present Incumbants of the Enterprise encounter a relic in Alexander Singer's directorial debut for *Star Trek*

ALEX SINGER has spent more time behind the camera than he would probably care to admit. With more than three decades of television credits under his belt, the 64 year-old director has continued to work in an industry which all too often favours youthful enthusiasm over solid experience.

Singer's directorial career began with five feature films, before he moved into television in 1970. Over the next few decades, his name would appear on dozens of programmes, including *The Fugitive*, *Mission: Impossible*, *Wonder Woman*, *The Magician*, the short-lived *Logan's Run*, and one of the earliest episodes of *Lost in Space*. He also helmed several segments of the acclaimed *Hill Street Blues*, which he points to as one of the highlights of his career.

### Beaming Aboard

With so many credits to his name, it seems strange that Singer had never worked on either *Star Trek* series, and yet it wasn't until 1992 that he finally landed a directing assignment on *Star Trek: The Next Generation*. "Like many professionals in my field, I get jobs through the activity of my agent," says Singer, "and in this case, he had been working for some

Captain Scott (James Doohan) becomes an annoying hanger-on for Geordi La Forge (LeVar Burton), but ultimately saves the Enterprise



Opposite page: Montgomery Scott toasts old friends in *Relics*





time in trying to get an assignment for me. **The Next Generation** generally has only a few slots open per season for their 'irregulars'. Mostly it's a small group of guys who regularly do the show, and do it very well indeed, and then they have a small margin for outside people. That's a good policy to have for a long running show. It builds up a body of people who are familiar with it, and responsive to its needs who they can call in an emergency, because directors do drop out, and it's nice to have a few people around town that may be available when your first-string directors or your regulars may not be."

Ironically, while a lifelong Science Fiction buff, and self-proclaimed futurist, Singer was not a fan of **Star Trek** before his first assignment. "I'm not a Trekkie, nor did I follow the early show. I have been a Science Fiction buff since I was ten years old, and it has remained an integral part of my life. If someone had asked me as a teenager, which is when I decided to become a director, 'What would you like to do most?' it clearly would have been some form of Science Fiction or Fantasy. In effect, I was living out a childhood dream."

## Relating to Relics

"I went to see the sets, and exposed myself to a barrage of **The Next Generation** episodes in order to get a feel for it. I must have watched twelve episodes within a few days, and I got very excited about doing the show."

The director soon discovered that Ron Moore's story, which featured the return of Scotty (played by James Doohan) and his difficulty adapting to a future that has passed him by, had more than a few simi-

larities with his own life. "I should have stopped directing 20 years ago; at least according to the rules of Hollywood. We invented youth and immortality, so that as you age, you're relegated to the junk pile. I'm exaggerating of course, but I've continued my directing at a time when I'm not supposed to, which just makes me giggle. The level of stamina, which is the principal requirement for directors in general, hasn't changed, and I've gotten better and better over the years. I'm what they call an 'old pro'."

"That script could not have been closer to my heart. I'll just tell you that after it was on air, my brother, who is six years older than I am, and who has spent his life as a master engineer, called and told me how he felt about it, and his voice was choked with tears. I understood exactly what he was saying. The reason he was moved out of all proportion was because the content was fundamentally human, identifiable, and in our own time, particularly cogent."

## Luck of the Draw

Although the script for *Relics* was virtually tailor-made for him, Singer is quick to point out that it was purely luck of the draw. "That's true of almost every television show I've worked on," he adds, "but in the case of **The Next Generation**, as soon as I got that script, I knew I was looking at an instant classic."

Despite that fact, Singer maintains it was the presence of actor James Doohan that brought the story to life. "I was very glad for that, and I will simply tell you that Jimmy was a very effective performer, and there's nobody in the world that could have played the part as well as he played



Scotty recreates his Enterprise on the Holodeck — "it was very hard to keep from crying" says Singer

it by the very nature of the piece. There were many scenes, particularly the one where he goes back on the holodeck, recreates his past and has that talk with Picard, where it was very hard to keep from crying. My wife, who does not watch television, and is indifferent to **Star Trek** in the sense of her interests being in different areas, was moved to tears by the rehearsal. She instantly understood exactly what the context was without understanding the mythic weight of the set at all. The spoken word was enough to do it. It was an extraordinary experience, and one of those weird confluences that occasionally occur. I felt very privileged to be there."

## Techno-Babbling

While on the subject of the spoken word, did Singer have any difficulty with the show's ever-present techno-babble? "The answer to that is a qualified absolutely," replies the director, with more than a touch of humour in his voice. "The qualification is that techno-babble, at its various levels, is also dear to my heart. I think I was writing it myself when I was 15, so it's not as if I have not been exposed to it. The richness and sophistication of the techno-babble in **The Next Generation** surpasses all previous efforts in that direction, and as a director, I'm astonished at the cast's ability to deal with it."

"LeVar Burton is not only a gifted actor, but wrapping your tongue around that stuff is incredibly difficult. He would be far more comfortable with Tennessee Williams, or William Shakespeare, but he knows what his job is, and being able to convert those lines into human speech and expressiveness is a neat stunt, and he does it day after day."

A Man out of Time — Scotty receives a tour of the Enterprise NCC-1701D, and marvels at the advanced designs



"Brent Spiner is the same way. You have two actors who in any context, on Broadway or Shakespeare, or in any film you'd want to name, would hold their own in any company at all. Their mastery of a skill that really confounds most people is astounding."

Singer goes on to praise the professionalism of the cast, and their ability to make a 'first time' director feel welcome. "I can only say that I had one question when we were in preparation, because I really hadn't worked with these people before. I asked somebody, 'Do they loosen up on the set, so that the madness of what they are doing, and the tension under which it's being done is released with the horseplay?' I was assured I would have my hands full, and that's of course what happened."

"If you were deadly earnest about this throughout a twelve hour day, you would dry up and die! These guys are quick, funny, and serious when they have to be. We had some retakes on the material, and they are confounding and troublesome, but the actors are eminently professional."

## Back to Baker Street

Because of his success directing *Relics*, Singer was asked to return several weeks later and helm *Ship in a Bottle*, which features the return of Professor Moriarty, the Holodeck adversary from season two's *Elementary, Dear Data*. "It's not

the same instant classic that *Relics* was," declares Singer, "but it's an episode I think viewers will be absolutely overjoyed with."

"The fundamental question of consciousness raised is not unlike Pirandello's *Six Characters in Search of an Author*. It has a delicious, 25th Century Pirandelloesque quality, as the battle lines are drawn between this extraordinary entity that re-emerges unbidden, and certain members of the Enterprise crew."

"I don't know the series as well as some of the regular crew by any means, but I gather some of the things that happen in terms of the twists and turns of the story are eyebrow raising. There are some very surprising elements, as well as some very serious dialogue on profound themes. I happen to be reading several books on consciousness, and I believe the subject is one of the great themes of the next century, and probably beyond. The story also has great dramatic qualities. Moriarty is a spectacular and dramatic figure, and he's surrounded with a level of theatre that is uncommon for the series."

Singer is unaware of the various legal problems that arose following the broadcast of *Elementary, Dear Data*, from the estate of Sir Arthur Conan Doyle, who objected to the unauthorized use of the Holmes character. "I do know the effort to recreate the Baker Street set as described by Conan Doyle was done with great care,

and with great reverence to his work. I don't know if they felt the need for further rights clearance, and so on."

Singer is unsure if he'll be doing another episode of *The Next Generation*, at least for the time being. "I believe there are two things that exist about my working on it again," he explains. "First of all, I would enjoy it, but secondly, I don't know what my availability will be. If one set of events happens in the next few days, I won't be available to do anything. I'll be wrapped up in some things that are very exciting, in a rather different direction."

"The other thing I believe is that when the producers see the cut of *Ship in a Bottle* they will want to use me again, but the availability of assignments is in fact very small. They may have all the slots filled, but sometimes people fall out, and suddenly an opening happens, which may have been how I got in there in the first place."

Singer wouldn't mind a shot at *Deep Space Nine*: "My agent has been in touch with them while we're waiting to see their reaction to my last show. Directors never know what the reaction to their work will be. Anyway, I would like to work on *Deep Space Nine*, even knowing it's going to be a lot tougher, simply because it's a different show. It generally takes a whole season to smooth out the rough spots, but I wouldn't mind giving it a try."

Joe Nazzaro

**Ship in a Bottle** Professor Moriarty (Daniel Davis) attempts to bargain with Picard over his release from the Holodeck



# SILVER PARADOX

## Author: David Banks

With a tv Cyberman's vocabulary rarely extending beyond an inordinate use of the word 'excellent' it wouldn't be at all surprising that their first appearance in a *New Adventure* would be something of a non-event. I've always failed to understand the mass appeal of the Cybermen; they look impressive marching down the steps of Saint Paul's Cathedral but that's about it.

At least that was my opinion until David Banks, Cyberleader and Cyberauthor came along. There's only so much you can do on screen, encased in a silver suit, but Banks's exploration of his (assumed) history of the race, first treated in his book on the Cybermen, has given the metal giants from Mondas a believable and reasoned past and a wholly credible *raison d'être*.

### Fascination

"The Cybermen fascinate me," he admits. "The idea of human intelligence being reproduced mechanically, while at the same time that reproduction is taking away humanity is a rich paradox."

One of his main aims was to get under the 'skin' of the Cybermen, even though he denies that he was writing for his own Cybercharacter in the book. He was intrigued by the idea of an emergent intelligence, faced with the prospect of immortality, a Cyber control hatching from the tombs of Telos like nothing more than a Queen Bee from a Queen Bee ("And I'm sure Michael Kilgarriff will forgive me for calling him a Queen Bee...").

There is a lot of self-referencing in *Iceberg*, and a reliance on the series' past, from mentions of General Cutler at the Snowcap Icebase, through to Planet 14, and even photographer Isobel Watkins. It's something which was unavoidable, he thinks, taking into consideration the rich history that he and scriptwriters have given the Cybermen, and he admits that it was vastly satisfying tying all the disparate threads of past Cyberstories together.

At the same time he was careful not to alienate casual readers. "It's satisfying for

fans, but references to the past must be dropped in casually. If people pick up on them — fine. If they don't then it shouldn't ruin the story." It's a policy which some other writers might well follow.

### Beginnings

*Iceberg* was a long time in the making. Banks had originally submitted the basic idea, as a television script, way back in the mid-Eighties. "Eric Seward was the script-editor at the time. He liked it very much, but he was just on the point of leaving so that fell through. Then I was contracted to use the idea in the Choose Your Own Adventure series [the series published by Severn books in 1986]. They were due to do a second series, but that too folded!"

Peter Davrill-Evans then approached the busy actor in 1989, just as the New Adventures books were finally getting off the ground. "He was very excited about the prospect of getting away from the tv series and making it all more realistic."

### Benny and Ace

There were discussions between the two of them about the inclusion or exclusion of Benny and Ace from the book, with Banks finally getting his way. (This had a knock-on effect on *Birthright*, the previous book, in which Davrill-Evans asked for the Doctor to be taken out. Banks had read Robinson's synopsis, and there are some subtle references back to the previous novel, which is supposed to run concurrently with *Iceberg*.)

And what about the by now notorious difficulty of writing for the Seventh Doctor? Banks, unlike many of his fellow writers, experienced no trouble at all. "It helped that I knew Sylvester and had worked with him," he says. "So it wasn't so difficult. I've just recorded *Iceberg* as a talking book for the blind [not available commercially — at least not yet], and when I read it I was pleased that the character sounded like Sylvester McCoy. It was then that I knew that it had worked. It

was a confirmation of my writing."

The Seventh Doctor he sees as almost a gnomish guru-type figure, and there are elements of Taoism in the book, which is also peppered with quotes from the sixth-century BC Chinese philosopher Lao Tze.

Banks seems dismayed by the BBC's decision to produce another Who story, only to pull out at the last minute. He'd be the first to admit that he was rather hoping that a contract for the special would have been dropping through his letterbox, but still maintains that *Doctor Who* is an extremely good tv property. "But if it were to come back now it would almost certainly be very different. As different as *The Next Generation* is to the original *Star Trek* — but even more so."

And what of his future writing plans? He's working on another idea for a new adventure, and, along with the series editor, thinks that the character of Ruby Duvall worked extremely well. We've had a Doctor-less story, and Banks's own companion-less story. So who knows?

P. Mantora





**DOCTOR WHO**  
**The New Adventures**  
**Iceberg**  
 by David Banks  
 Publisher: Virgin  
 Price £4.50  
 Published: Aug '93

In the chronology of the New Adventures, the events in this book occur in tandem with those in *Birthright*. While Ace and Benny are fighting the Charri in London, the Doctor takes an 'echo' of the TARDIS (complete with a rather endearing console room that has Chinese decor) to Earth, 2006.

The narrative focuses on Ruby Duval, a reporter for the Sunday Seeker, who is covering the maiden voyage of the cruise ship Elysium. Even more than the Doctor, Ruby is the central character.

The second strand of the story takes place at the Snowcap Tracking Station (last seen in the television story *The Tenth Planet*). It is now commanded by General Pam Cutler, daughter of the General Cutler we have met before — a case of continuity for its own sake, at the sacrifice of credibility. The base is now the home

of the FLIPback project, which aims to counteract the magnetic reversal in the Earth's poles. However, the success of the mission is jeopardised by a band of Cybermen — survivors of the 1975 invasion force, who remain hidden under the ice.

*Iceberg* chooses a slow pace. The characters are engaging and are given thorough backgrounds, the description is detailed, and every thread is tied together satisfactorily, although for long periods in the early chapters not much appears to happen. David Banks' writing really is very good, with some rich imagery and well conceived themes, such as the use of the iceberg metaphor, references to *The Wizard of Oz*, and the 'efficient' bugs.

His examination of Earth's deterioration is engrossing, as the human race unknowingly takes its first steps towards "a dark age where efficiency was the be-all and end-all", paralleling the history of the Cybermen. The theme is also explored in Philip Duval, Ruby's father, a cripple whose life has been improved slightly by technology.

As the plot gains momentum in the

last half, there are a number of magical scenes which are pure **Doctor Who**. Ruby's discovery of the Cybermen's store of spare parts in the ice is both gruesome and captivating. Likewise, the attack of the creatures on the Elysium, and their pursuit of Ruby through the lower decks, harks back to those classic behind the sofa moments in *Tomb of the Cybermen* and *The Moonbase*.

Alas, these high points are balanced by a few atrocious ideas — for example pop artist Mike Brack, hired by the cruise ship to carve faces in the icebergs with a "powerful turbo pulse cannon". Again this damages the story's credibility when he is allowed to proceed, despite the Captain's concerns that the fragments could sink the ship!

All told, a decent novel, but I suspect that the targeted audience of **Who** fans may lose patience in the first half. The Doctor does not materialize until page 147, and the Cybermen remain pretty low profile for much of the time as well. But stick with it: *Iceberg* certainly didn't leave this reviewer cold.

David Richardson

**DOCTOR WHO**  
**The New Adventures**  
**Birthright**  
 by Nigel Robinson  
 Publisher: Virgin  
 Price £4.50  
 Released: Aug '93

I had reservations over editor Peter Davill-Evans's decision to try a *New Adventures* novel that did not feature the Doctor. My concerns were unfounded; *Birthright* is magnificent **Doctor Who**.

Author Nigel Robinson returns after the slightly disappointing *Apocalypse*, which was too traditional. Without the character of the Doctor to play with, Robinson is denied the temptation to write conventional **Doctor Who**, and Davill-Evans could not have entrusted anyone better with this break with established formula.

*Birthright* finds new companion Benny stranded alone in London 1909. She is staying with the Aunt of Victoria Waterfield, and the Doctor has gone away — but he is manipulating the events surrounding her. The TARDIS is dead, and stands useless on the muddy shores of the Thames — a superbly evocative image. The background to Benny's ar-



rival in London, and the location of Ace, is revealed later in the book. Meanwhile, the East End is being terrorised by a creature that brutally murders young girls, which locals suspect to be the mythical Springheel Jack, although the mysterious Jared Khan and his band of followers could have something to do with it...

It's a well-crafted piece, which weaves together the threads of Benny's predicament, then dips in and out of history, to the court of Kubilai

Khan, Windsor Castle with Queen Elizabeth, and Scotland in the year 1746. Transferring the action temporarily to Antykhan is disorienting, and this reader felt extremely frustrated at being denied the more interesting strand featuring Benny. However, the digression is short-lived, and its existence forms a vital element of the narrative. We also get to meet the mysterious Muldwyth, a character who remains an enigma. There are vague clues that he could be an incarnation of the Doctor, but that is open to interpretation.

The novel could have benefitted slightly from some tighter editing. *New Adventures* writers have a tendency to lose momentum — the usual manifestation of this being a dream sequence or a virtual reality fight that has nothing to do with the overall plot. Robinson's only weak moment is the confrontation between Benny and Khan, which threatened to lose this reader's interest.

*Birthright* could be described as a mixture of *Talons of Weng-Chiang* and *Ark in Space*, but that implies plagiarism, and it's too ingenious for that. Overall rating: an essential purchase.

David Richardson



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## The Plot Part 1

**A** NASA missions to Mars. As the Viking space probe survey comes to a close, the shot pulls back to reveal a Martian city. It is just over the brow of the nearby hill.

On Earth, years later, Mankind prepares the first mission to the planet. On Mars, at the same time, a Martian woman has visions of the arrival of the first Earth men.

When they arrive, her jealous husband murders them.

A second expedition to Mars finds it has landed in Greenbluff, Illinois. Captain Arthur Black meets his family, including his dead brother, Edward. The other members of the three man team also meet old relatives. That night, after a blissful day, the relatives reveal themselves to be Martians and kill the astronauts for fear of what will happen to their world should Mankind ever try to colonise it.

The third expedition to Mars succeeds because most of the Martians have been wiped out by a Chicken Pox virus from a previous expedition. One of the astronauts, Captain Spender, returns from a deserted Martian city and murders most of his former crew mates in defence of the Martians. Only Colonel Wilder and Lieutenant Parkhill survive. They, in turn, kill him — wondering whether he is actually one of the few Martians that are said to have survived in the hills.

## Part 2

After the success of the third mission, Mars is indeed colonised. Colonel Wilder assumes responsibility for the protection of Mars' unique topography and architecture. He is only partly successful. One husband and wife team who lost their son in one of the first Mars expeditions, are astounded when he visits them one night. It is soon revealed, however, that the person is a Martian.

Missionaries come to the planet, and after becoming lost in the hills one night, they are visited by glowing spheres of energy. They proclaim that they are the spirits of beings who once had physical form. The two missionaries build a church on Mars to cleanse the colonists and lead them to God.

On Earth war is growing ever more likely and many colonists return home to be with their families should the worst happen. Lieutenant Parkhill has built a café on Mars and refuses to return. He is

# THE MARTIAN CHRONICLES



Right: Rock Hudson as  
Colonel John Wilder Photos courtesy Everett Collection



visited by a Martian and presented with the deeds to half of Mars. Shortly afterwards he watches the Earth through a telescope and sees it devastated by a nuclear war.

### Part 3

Those that have remained on Mars now make their lives as best they can. They are few and far between. One man constructs a laser signalling system to attract passing spacecraft. He has also created androids to keep him company. Another man goes on a search for the last woman on Mars.

Colonel Wilder bravely attempts to bring up his family. One day, after all his years on Mars, Wilder meets one of the few surviving Martians. The Martian teaches Wilder that life is its own reward and he should simply make the best of what he has. With this in mind, Wilder promises his family that he is going to take them to see the Martians. He determines that the Martian way of life is far better than his own and that is the way he will bring up his family. To show them the Martians he simply takes them to a stream and tells them to look in the water. The Martians they see are their own reflections...

### Credits

Colonel John Wilder ... Rock Hudson  
Ruth Wilder ..... Gayle Hunnicutt  
Sam Parkhill ..... Darren McGavin  
Father Stone ..... Roddy McDowall  
Elma Parkhill ..... Joyce Van Patten  
Jeff Spender ..... Bernie Casey  
Captain Black .... Nicholas Hammond  
General Halstead ..... Robert Beatty  
Mr K ..... James Faulkner  
Ylla ..... Maggie Wright  
Briggs ..... John Cassady  
Conover ..... Richard Heffer  
York ..... Richard Oldfield  
Fr Peregrine ..... Fritz Weaver  
Anna Lustig ..... Maria Schell  
David Lustig .... Michael Anderson Jr  
Jesus Christ ..... John Finch  
Lafe Lustig ..... Wolfgang Reichmann  
Alice Hathaway .. Nyree Dawn Porter  
Hathaway ..... Barry Morse  
Ben Driscoll .... Christopher Connelly  
Genevieve ..... Bernadette Peters  
Martian Elder ..... Terence Longdon

Teleplay ..... Richard Matheson  
Producers ..... Andrew Donally  
..... Milton Subotsky  
Director ..... Michael Anderson  
A Charles Fried Production

**Left: A Martian hands over  
the deeds to half of Mars to café  
cowboy Sam Parkhill**



## Background

The mini-series format really took off in America during the later years of the 1970s, but made very little use of the Science Fiction genre. In the late Seventies, however, the balance was slightly redressed when NBC-TV made two Science Fiction mini-series. Both were adaptations of famous Science Fiction novels.

The first series to go before the cameras was Huxley's **Brave New World** and starred Keir Dullea from **2001: A Space Odyssey**. The second was **The Martian Chronicles**, an adaptation of Ray Bradbury's classic novel **The Silver Locusts**.

The novel was first published in 1951 and, as the television version's name suggests, its many interlinked stories dealt with man's colonisation of the fourth planet in the solar system, Mars. The original name derives from a small section half of the way through the book. It is simply titled *The Locusts* and describes the arrival of many Earth rockets carrying colonists. In the text Bradbury describes them as Locusts as their rocket engines blight the beautiful Martian landscape. This imagery is in keeping with the overall tone of the book since it deals with Mankind's deliberate and accidental destruction of the Martian way of life.

Conscious of the classic status that the novel held in Science Fiction circles, NBC-TV contracted Richard Matheson, a very well respected Fantasy writer, to adapt Bradbury's work for the small screen. At the time, Richard Matheson's credits included *The Twilight Zone*, *Kolchak: The Night Stalker* and *Star Trek*. He adapted the entire book into a teleplay. In writing the adaptation, Matheson made a concerted effort to remain true to the spirit of the original book and not to take too many liberties with the plot. To this end, he scripted every major section of the original novel. Despite this, and the fact that the mini-series had been allotted the princely running time of six hours, two of the book's sections had to remain unfilmed. This was because the script was so long already that, even if they had been filmed, there would not have been time to broadcast them.

The unfilmed sections of the book were passages entitled *The Earth Men* and *There Will Come Soft Rains*. The first dealt with a mission to Mars in August of the year 1999 and how the crew members found themselves in what appeared to be a Martian city. The city was, in fact, a Martian insane asylum! The second section has been referred to as an updating of Edgar Allen Poe's story *The Fall of the House of Usher*. In the Bradbury version,



Maggie Wright as Ylla and James Faulkner as Mr K — Martians awaiting the first landings of humans on Mars

a house is totally automated and slowly crumbles away whilst still continuing to try and fulfil its automated function. The house exists on the Earth but is not inhabited because by this time, August 2026, it has been devastated by nuclear war.

One of the few major changes that Matheson did make in his adaptation, was to take a character, introduced in the sec-

tion entitled *The Third Expedition*, and write him into every other section in various capacities. The character was Colonel Wilder and in the book, as in the mini-series, he commands the first successful mission to Mars. In the book he is later killed as he attempts to explore other regions of the solar system. In the mini-series, however, Colonel Wilder was in

An ancient Martian city discovered by the Earth people





Ylla and Mr K in their bizarre alien habitat

charge of all the previous missions to Mars and ends up as a community leader trying to minimise Mankind's destructive influence on the Martian surface.

The part was given to Rock Hudson, who handled it very well. Other interesting casting was the choice of Roddy McDowell as Father Stone, who only appears in part two.

The mini-series was originally sched-

uled for broadcast over three consecutive nights during September 1979. Internal politics at NBC meant that it was delayed until January of 1980. When the show was finally aired it was met with popular and critical approval. It was hoped that this would trigger a spate of Science Fiction mini-series but the expected flood never materialized. It was not until *V* in the mid-Eighties that the format was success-

fully tried again.

**The Martian Chronicles**, despite its success, was not all that it perhaps could have been. Striking imagery such as the mist clearing, when the second expedition rocket touched down, to reveal Greenbluff instead of the barren Martian wasteland was contrasted by some cheap special effects work that were obviously models. The Martians were distinguished by wearing bald caps and glowing gold eyes, whilst the humans wore obviously Seventies fashions (despite the fact that the story was set at the turn of the Twenty-First Century!)

Each of the story segments are interesting in their own right but, without doubt, the sequence derived from *The Fire Balloon* is one of the best. This is the story of Father Peregrine and his meeting with the Martian spirits in the hills. In contrast, some of the earlier pieces, especially *Ylla* (the story of the jealous Martian husband) are very slow indeed.

**The Martian Chronicles** is available on home video in England but be warned; the tape only contains the first two episodes. The third episode from the destruction of the Earth onwards is missing entirely!

Stuart Clark

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NB: Release dates are subject to change.

**STAR TREK**  
**From the Depths (#61)**  
 by Victor Milan  
 Publisher: Titan  
 Price: £3.99  
 Published: Aug '93

**O**N Okeanos, renegade humans are at war with a nervous race of aliens. The Enterprise is called in to remove the humans, only to discover that the equine Sursu asked another group for their help: the Klingons.

Kirk's first impressions — that the Humans are invaders who have stolen the Sursu's planet — is backed up by the extremely odd Commissioner Moriah Wayne, a representative of the Federation who sees Starfleet as a bunch of thugs, ready to destroy anything that doesn't match their human-centred view of life: and Kirk is the epitome of this.

But nothing is as it seems, and Kirk soon has his hands full: who does have the right to live on Okeanos? What is the Commissioner's dark secret? And why are the

Klingons being so... nice?

*From the Depths* is one of the best *Star Trek* novels I have ever read. It is definitely the first one that has made me (intentionally) laugh out loud. Milan has crafted an original plot, and woven in so many other themes — ecology, the ethos of Starfleet, the role of women in the Twenty-Third Century — that the overall book is superb. One of the most enjoyable aspects is the way that Milan seems to be telling you the bloody obvious — for example, the fact that an ocean world is called Okeanos — before having one of the characters turn round and say, 'Okeanos. What a silly name for an ocean planet.' This happens countless times, and forces the reader to re-evaluate many of the events that have previously occurred.

One of the best ways to prevent a *Star Trek* novel from becoming pedestrian is to introduce plot twists; *From the Depths* has so many that the reader is soon quite breathless. Throw in a dose of continuity — the Eugenics war, Khan, Vaal — and the book gains that extra gloss which sets it up above its stablemates.

Milan's greatest strength lies in his characterization. Not only has he delineated the regulars with precision, but his own characters jump off the page at you, especially the tragically warped Wayne. *From the Depths* is a good example of Kirk's womanizing ways blowing up in his face, as Wayne goes from bed-warmer to major protagonist.

I have only two negative criticisms: Milan's central argument of sexual equality is the first. Wayne's obsession with it doesn't fit in with Roddenberry's aim of a sexually and racially equal Federation. Still, Wayne's rantings and ravings do lead to some hysterical sections, so I suppose I can forgive Milan.

Secondly, I would have liked the ending to have been a little more drawn out — a sadly typical, 'wham, bam, can we all go home now?' climax. These points notwithstanding, *From the Depths* is an enthralling — and 'unputdownable' — read.

Craig Hinton

**The Quantum Leap Book**  
 by Louis Chunovic  
 Publisher: Bantam  
 Price: £12.99  
 Published: July '93

**T**HIS is an extremely welcome large format publication which focuses on a programme hugely popular with *TV Zone*'s readers. It includes numerous colour and black and white stills from the series, and there are extensive — if not particularly well writ-



ten — interviews with stars Scott Bakula and Dean Cain.

The show's creator Donald P. Bellisario reveals his original concept for a time travel series, then goes on to describe how this evolved into *Quantum Leap* — with a restriction imposed that the lead character could only travel within his own lifetime. He also divulges the original opening sequence from the pilot episode, which would have been set in Monument Valley, but was never used.

There is a season guide (no cast lists though...), followed by short synopses that tackle the leaps in chronological order. There appears to be a discrepancy here: the season guide covers only the first three years; the synopses cover stories from the first four. The show has now been cancelled after five seasons, and the book is already considerably out of date...

Other sections include a report on a day's location filming in Los Angeles, and quotes from individuals who work behind the scenes, from directors to stand-ins. The highlights are the interviews with costume designer Jean-Pierre Dorléac and production designer Cameron Birnie, which are accompanied by some exclusive — and quite striking — design paintings (most notably from *Shock Theater* and *Nuclear Family*). Birnie relates the unique problems of working on the series, and cites example from the pilot episode, *The Leap Home* and *The Curse of Ptah-Hotep*.

There is no denying that *Quantum Leap* is a daring and inventive series — you only have to skim the synopses of *Raped*, *Running for Honor* and *Black and White on Fire* to appreciate that. This book provides some insight into its background, and gives a glimpse of some stories that will now never be made. Leap out and buy it...

Richard Houldsworth



**DOCTOR WHO**  
**The Evil of the Daleks**  
 by John Peel  
 Publisher: Virgin  
 Price £4.50  
 Published: Aug '93

**D**AVID WHITAKER's original script of *Evil* is undoubtedly an accomplished piece of Fantasy television. It successfully combines modern-day intrigue, period drama and Science Fiction.

It is therefore rather annoying that John Peel's adaptation is not one of the best in the Virgin library. He has been given it all on a plate — an inventive plot, strong characters, credible dialogue — but at times he makes it a chore to read.

Much of the reason for this is that Peel over-writes, almost as if he doubts the reader's ability to keep pace with the plot. He continually repeats character's motives, clarifies situations or explains the obvious — take for example Bob Hall's transmitter, or the presence of the painting of Victoria Waterfield's mother in the Maxtible house. Likewise, Edward Waterfield's remorse is heaped on with a trowel — in much the same way that the author treated Sara Kingdom's guilt in *The Daleks' Master Plan*.

In some instances, repetition can be blamed on bad writing, for example: 'Jamie wondered what chance any of them had now. The Doctor had become a Dalek. What hope was there for them now?' Why use two sentences when you can drag it

out to three?

Looking to the positive aspects: Peel successfully expands the backgrounds of certain characters, most notably the Waterfields, the Maxtibles and the enigmatic Kemel. Period detail is also very strong; mention of Mods and Rockers and Z Cars in the Sixties segment, or the decor of the Maxtible household in Victorian England. Unfortunately this gets out of hand when Kennedy observes that the Dalek resembles 'the kind of robot that the BBC might have dreamed up for *Out of the Unknown* or one of those daft *Quatermass* serials of theirs'. Surely he is supposed to be terrified of the creature, not amused...

Some dignity is restored in later chapters set on Skaro, with its vast metal city containing 'hundreds if not thousands' of Daleks. Indeed, the last half of the book is enjoyable — the early section suffers badly when the plot, which by necessity takes itself slowly, seems to grind to a halt under the weight of the author's self-indulgence.

Matthew Cooke

**DOCTOR WHO**  
**The Curse of Peladon**  
 BBC Video  
 Price: £10.99  
 Released: Aug '93

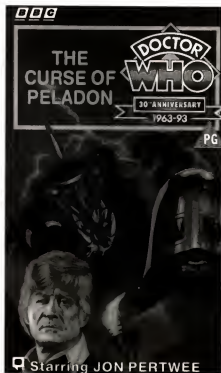
**T**HE CURSE OF PELADON has a solid script from Brian Hayles, which focuses on an engaging scenario and is carried along by its characters. There are no hordes of monsters out to kick ass, and no threats to Earth or the Universe; it's just a story about politics.

The young King of the backward planet Peladon yearns that his people should gain entry to the Galactic Federation. The move, however, is opposed by the High Priest Hepesh, and as the alien delegates arrive to consider the King's request, there is death in the Capital as the ancient Curse of Aggedor claims its first victim.

The opening episode has plenty of hooks to trap the viewers. There's the death of Torbis, a whole wealth of aliens, and the Doctor and Jo are stranded when the TARDIS hurtles headlong down the mountainside (some superb modelwork from Ian Scoones).

Then there's the Ice Warriors, probably the greatest *Who* monsters, first seen skulking around the corridors, then suspected of sabotage, and finally revealed in their true light: they have evolved into pacifists. A brave move by Hayles, which adds an extra dimension to an already fascinating species.

Alan Bennion returns in his usual guise as the Ice Lord, and imbues Izlyr with nobility



and dry humour. His sidekick Ssorg is less dynamic, which is not helped by the fact that his dialogue is dubbed. Not a case of the speech not matching lip movements — Ssorg's lips don't move at all!

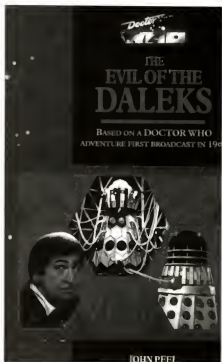
Hayles's script is rather too ambitious for a BBC production made in 1972. No doubt today's sophisticated audience will chuckle at the aliens who, with the exception of the Ice Warriors, fail to convince. Arcturus is a twitching rubber head inside a goldfish bowl, Aggedor is a man in a bearskin rug, while Alpha Centauri is a mixture of giant eyeball and curtain, with a voice that resembles an accelerated Dot Cotton.

But at the end of the day, *Curse* is not about creatures. It's a highly talky piece, and there are some outstanding dramatic sequences. The relationship between King Peladon and Jo is particularly pleasing; they quarrel when Jo suspects he's after a political ally, then before you know it he's asking her to be his Queen. And Katy Manning proves that given the right material, she can deliver one hell of a plucky performance.

Richard Houldsworth

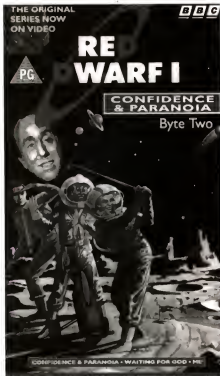
**RED DWARF**  
**Two Tapes**  
 BBC Video  
 Price: £10.99  
 Released: July/Aug '93

**L**IKE many of the best sitcoms, *Red Dwarf* is based around a small regular cast, and derives its humour from the interaction be-





Andrew Martin



**TIMESLIP**  
**The Year of the Burn Up**  
**ITC Video**  
**Price: £16.99**  
**Released: Aug '93**

IT'S the final decade of the Twentieth century. The Ozone Layer is damaged irretrievably, and the global temperature is rising at an alarming rate. There's less oxygen in the air than there used to be, to such an extent that birds and small animals are dying off.

Life is regulated by computers, and many citizens of the new order have shaken off the reins of civilization and are leading a nomadic or pastoral existence away from the main centres of technology. And in Whitehall a faceless group of mandarins are in the Government, co-ordinating things without any thought or consideration of the common man.

Sounds familiar? No, it's not England in 1993, although it might just as well be. In fact it's "darkest Buckinghamshire" in 1990, and the third, and most accessible, **Timeslip** adventure ever.

Liz and Simon have returned safely from the Ice Box of 1990 to their own time of 1970. Intrigued by Commander Traynor's order that he is never to pass through the Time Barrier again, Simon does exactly that, followed, of course, by Liz. They return once again to 1990 — or rather to a possible 1990 — and this one couldn't be more different than *The Time of the Ice Box*. England is a hot country now, ruled by unfeeling white-suited technocrats, for whom numbers serve just as well as names, and their clone servants.

In *Burn-Up*, Mankind has violated Mother Nature, and now she's getting her own back. At the time of writing, scripters Bruce Stewart and Victor Pemberton (for the final eighth episode) could not have known just how prescient the scenario they presented was. But even without the benefit of hindsight *The Year of the Burn-Up* is probably the best remembered **Timeslip** story of all.

Its success and memorability lie ultimately in the scripting, the acting — and three people. Spencer Banks as Simon and Cheryl Burfield as Liz are excellent and the chemistry between the two stars (who by this time had known each other for at least six months and were obviously getting on like a house on fire) is obvious. But the laurels really belong to the characters of Controller 2957, Beth Skinner, and Commander Traynor. 2957 is the future incarnation of Simon, a delightful and misguidedly fuddy-duddy with a heart of

tween them. The three main cast members, Lister, Rimmer and Cat, all appear from the first episode which establishes the hate/hate relationship between maintenance technicians Arnold Rimmer and Dave Lister — the self-conscious lowest ranking crew members of the Jupiter mining corporation vessel Red Dwarf.

In the first episode of the series, promisingly titled *The End*, Rimmer causes the radiation accident that wipes out the entire crew of the ship, except Lister, who is in suspended animation as a punishment for smuggling his pet cat, Frankenstein. The Cat, its humanoid descendant, becomes the third member of the crew when Lister is revived three million years later. In these early episodes Lister is slightly favoured, he is closer to a conventional hero, while Rimmer is not yet quite an anti-hero, he's more of a straight pain in the posterior.

What is already apparent is the range and depth of the characters, who are allowed emotions and aspirations, and are not required to induce belly-laughs every thirty seconds. Indeed, from the start, the scripts can go for several minutes without self-consciously trying to be funny — and yet they work. Well, it was on BBC2.

Grant and Naylor, interviewed a year or two ago, stated that the first series was their least favourite, as they had yet to develop the sophisticated and complicated characterizations we all know and love. It has certainly taken an inordinately long time for it to be released on video, but it's worth the wait...



**DOCTOR WHO**  
**Paradise of Death**  
**BBC Audio**  
**Price: £7.15**  
**Released: Sept '93**

This is the only new *Doctor Who* production in the 30th Anniversary year but it is a worthy addition to the programme's mythology. Originally made for broadcast on Radio 5, this version features extra scenes.

The script re-unites the principal cast from the show's eleventh season in 1974 and is remarkable in that, with the exception of Peter Howell's version of the theme music, it gets into the era so seamlessly. The usually sparkling Jon Pertwee sounds a little below par, but he still commands attention. Elisabeth Sladen, widely regarded as the best *Doctor Who* actress, is given some excellent material by writer Barry Letts, and steals the entire show. Nicholas Courtney is also back as the Brigadier and for once he is given an active role in the *Doctor's* travels.

*Paradise of Death* finds the Doctor and Sarah Jane back at UNIT after *The Time Warrior*. However, when two intruders at the Space World Amusement Park are found mauled to death, the Time Lord is asked to investigate. He discovers monstrous exhibits from other worlds, samples the Experienced Reality games, and meets Chairman Freeth (Harold Innocent) and Vice-chairman Tragan (Peter Miles) — two great villains played with panache. When Sarah Jane's curiosity gets the better of her, the action transfers to the planet Parakon, and the truth about the aliens' scheme is exposed.

There is much to like in this story which, although hardly likely to become a classic, holds all the elements of good *Doctor Who*, and the lack of visuals allows for a whole medley of monsters. The shortcomings are slight: the character Jeremy Fitzoliver, Sarah Jane's photographer with a penchant for "I say", "whizzo wicked" and "super" is stereotyped and will appeal only to younger listeners. He annoys continually throughout all five episodes, and Richard Pearce plays the nerdiest aspects of the character to full effect. Also, the opt-out to part one's cliffhanger, although very clever, is rather unfortunate when one considers the climax of *Logopolis*.

Now that television has turned its back on *Doctor Who*, it's interesting to note that Virgin Books and Radio 5 are continuing the series to a far higher quality than it has been for many years. *Paradise of Death* is confirmation of the fact that there is life in the old format yet.

Joe Palmer

**Competition**

We have ten copies of *Paradise of Death* to give away. All you have to do is answer a simple question:

Which *Doctor Who* stories have had the word 'death' in the title?

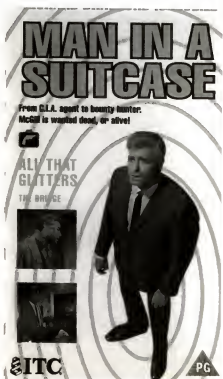
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**PO Box 371, LONDON SW14 8JL, UK.**

Closing Date: 24th September 1993



in cheek by David Graham. Mary Preston who played Beth, Liz's future self in *Time of the Ice Box*, now gives a different interpretation of the character.

But beyond any doubt the star of the show is Denis Quilley as the Commander Traynor of 1990. One of the most underrated actors of his generation, Quilley is superb as the grizzled, twisted and misguided megalomaniac, the — literally — mad scientist who wants to destroy the world so that he can make it anew.



*Burn-Up* is certainly two episodes too long, but it really doesn't matter. There are some wonderful set pieces in which the two regulars and Beth, 2957, and Traynor shine — for instance, Beth and Simon's realization that the Technocrats are burning the planet up; Traynor's first appearance in the darkness of the Ministry of Forward Development; Liz's obvious jealousy of Vera, the sexy teenager who gets on much better with Simon than she does; Simon's despair when he recognizes 2957 as his future self; and, perhaps best of all, the ultimate triumph of Beth, the symbol of Humanity, over Traynor, the voice of cold hard Science.

Marvellous, intelligent and gripping tv. And the best was yet to come...

Nigel Robinson

## MAN IN A SUITCASE

Two Tapes  
ITC Video  
Price: £10.99  
Released: Aug '93

**T**wo new tapes of *Man in a Suitcase*, starring Richard Bradford as McGill. Risking his life is simply part of his daily routine for the discredited Secret Agent whose career has been shattered and reputation ruined. Now, armed only with a suitcase and a gun, McGill travels the world to carry out his duties in undercover espionage. Without a doubt, he regularly gets himself into a lot of deep water. Unfortunately, however, it is very hard to find any sympathy for this rather surly character and it is up to the supporting actors and actresses to carry the story along.

The title in itself is not particularly exciting and seems more like a working title which the producers intended to change nearer to the original transmission date. Today, *Man in a Suitcase* sounds more like a sales rep than a secret agent.

In *Day of Execution*, McGill's life is constantly being threatened by a group of unknown people. The story follows his long wait in order to meet his would-be assassins.

Again, his life is frequently being threatened in *Find The Lady*. This episode is set in Rome where McGill is searching for missing jewels. As in all series of this genre, the foreign accents are a treat — you can spot the Italians a mile off with typical phrases like, "long-a time-a no see-a, eh!". However, the general theme of both episodes is that there is a lot of sitting around waiting for the action to happen.

The second tape, featuring *All That*

*Glitters* and *The Bridge* is more enjoyable.

*All that Glitters* requires McGill to search for a boy who has been kidnapped under suspicious circumstances and the local police can find no trace of him. The Special Agent is called in by a prominent cabinet minister (who we learn is the boy's father) and is subsequently obliged to take on the local village community who do not exactly welcome him with open arms.

*The Bridge* deals with the story of a young man who is obsessed with trying to kill himself, following the death of his best friend who fell from the Albert Bridge. McGill slowly but surely delves into the matters that surround this fixation and everyone lives happily ever after.

Whilst *Man in a Suitcase* is a gentle piece of nostalgia, the series doesn't really fulfil its promise of thrilling, action-packed and danger-filled episodes.

Carrie Cantor

## DOCTOR WHO

The Power of the Daleks  
BBC Audio  
Price: £7.15  
Released: Aug '93

**T**HIS adventure has had a great deal of exposure this year. We've had the script book, John Peel's novel, and now here is the sound-track.

It's a splendid story, and the sound quality of these cassettes is great — thanks to *Who* fan James Russell, who is honoured with a credit on the packaging. However, the narration — written by Eric Seward (former script editor of the tv series) and performed by Tom Baker — is questionable. In a break from the style of previous audio releases, the narration is conveyed in the first person. Hence when the listener tries to visualize the Doctor, they are imagining Baker's incarnation instead of Troughton's. Additionally, Seward's script detracts from the flavour of the story rather than complements it. The regeneration is put down to "a bad day", capturing none of the awe and magic of the tv version. It's a case of the Eighties interpretation of *Doctor Who* gatecrashing the Sixties — the Doctor even feels pain as if it were from "a Terileptil's hunting knife".

As the first episode relied so heavily on visuals, Baker has a great deal to input. Later episodes which have more dialogue work better, although there has been some unnecessary editing; episode four finishes early (not on the Dalek production line), and episode six's final moment in which a 'dead' Dalek raises its eyestalk has been

excised. I thought BBC Enterprises had learned their lesson about editing material for releases...

Despite the niggling faults, *Power* is worth seven quid of anyone's money. The strong plot holds well even deprived of any pictures, and it's a tasty slice of definitive *Doctor Who*.

Richard Houldsworth



**DOCTOR WHO**  
**Ghost Light**  
**Silva Screen**  
**Price: Mid Range**  
**Released: Currently Available**

THE musical score of this story is, to my mind, the finest of the three which Mark Ayres composed for the programme (although the least favourite of the composer himself).

The range of featured instruments, albeit synthetically created, is impressive; more so, however, is the fact that the resulting score is not in the least bit cluttered. Mark's use of themes in the work is most effective, reminiscent of Paddy Kingsland at his best — note the 'lutine' quality of the background music for the house, underscored by the brooding notes and punctuated by the string 'stings' which hint at the horrors to follow. Redvers' 'jungle' theme is particularly effective, the musical accompaniment to Ace's flight down the stairs unmistakable, and the angelic choir which heralds — ouch! — the appearance of Light itself perfectly judged.

All in all, a marvelous release. I haven't bothered with Mark's others (not least because of Mark's horrendous reworkings of the *Doctor Who* theme on them), but this is a must. And not a snare drum in sight...

Conrad Turner

**STAR TREK**  
**Who Killed Captain Kirk?**  
**by David, Sutton and Villagran**  
**Publisher: Titan**  
**Price: £8.99**  
**Published: Aug '93**

I love comics. After *Star Trek* and *Doctor Who*, they are my favourite obsession. But DC Comics' ongoing *Star Trek* series has never really grabbed my attention. Still, it's nice to combine the two, and *Who Killed Captain Kirk?* is an above average story from the series.

After an unprovoked attack by a renegade starship, the Enterprise enters a wary truce with the Klingons to locate the mastermind behind a series of attacks on Klingon ships and outposts. This is the framework for a series of weird happenings that are inflicted on the crew. Very soon after their descent into Dante's Inferno — courtesy of a poorly telepath — they are shocked by a murder attempt on Kirk, an attempt that almost succeeds. Along the way, we get an interspecies wedding, an old 'friend' of Kirk's, and a very old enemy...

Peter David is one of my all-time favourites: everything he touches, be it *Star Trek* novels or Marvel Comics' *X-Factor* and *Incredible Hulk*, just shines. But comics are a medium that depends on more than writing, and *Who Killed...* is a sadly lacklustre affair. Although David's words are as clever and amusing as ever, he is saddled with the typically sub standard art — often failing to capture anybody's likeness — that has dogged this comic since its inception. That I could cope with, but *Who Killed Captain Kirk?* is just plain... weird. The thrust of the narrative is more of an uncertain shove, with detours and meanders that, quite frankly, lost me.

I hope that Titan intend to continue their policy of producing trade paperbacks: I just don't think that this one is the best story that DC can offer...

Craig Hinton

**DEEP SPACE NINE**  
**Volume Two**  
**CIC Video**  
**Price: £10.99**  
**Released: Aug '93**

Following the introductory pilot episode of this new series, *Emissary*, volume two contains *Past Prologue* and *A Man Alone*. The first two episodes concentrate on developing the station's characters.

*Past Prologue* helps develop the character of Major Kira by reintroducing her to a former terrorist colleague. As his time on the space station progresses she comes to realize that her loyalties are divided between him and her fellow Deep Space Nine crew members.

In this episode, Nana Visitor gives a more refined performance than the Kira she presented in the pilot episode. Her new, shorter hairstyle also alters the audience's perception of her by removing the softness that the longer style gave her.

Rene Auberjonois has his turn in the spotlight in *A Man Alone*. In this episode Odo is suspected of murder and prejudice against him, because he is a shape shifter, begins to surface on the station. It falls to

a hard-working Doctor Bashir to discover the truth.

By concentrating on a different character in each of these episodes, the writers are conveying the idea that the format of the new show is going to be an ensemble rather than a lead role with a supporting cast. Both episodes are good examples of the high quality of this new series.

Stuart Clark

**SPACE: 1999**  
**Volumes 13 & 14**  
**ITC Video**  
**Price: £10.99**  
**Released: July '93**

AN alien and his son are discovered in a suspended animation beneath the lunar surface in *The Mark of Archonon*. However, they are suffering from an hereditary killing sickness — and Doctor Russell's life is threatened.

It's superior season two fare, which allows a larger role than usual for Australian Eagle pilot Alan Carter (played by Nick Tate) — a character who was very nearly dumped from the show after its first season.

Willoughby Goddard plays a loveable rogue with a taste for alcohol and an eye

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for Maya in *The Tabor*. It's pretty lightweight stuff, and the sets and costumes are as over-the-top as Goddard's performance, but for all the crass jokes it has a certain charm.

*Brian the Brain* handles a humorous idea more effectively, and at times touches moments of high drama. Written by Jack Ronder (who scripted a number of episodes of post-apocalyptic drama *Survivors*) it finds Koenig and Helena kidnapped by a deranged mobile super computer, Brian.

The prop itself looks like a child's toy — and this was probably intentional, given that the show's producers would be on the look-out for potential merchandise. Brian (voiced by Bernard Cribbins) has been left unstable by the death of its creator Captain Michaels (played by Bernard Cribbins). As a measure of his ability to control them, he conducts a "love test" on Helena and Koenig. It's nail-biting stuff.

*The Rules of Luton* is the series at its lowest ebb. Written under the pseudonym Charles Woodgrove (ho ho) by second series producer Freddie Freiburger, it's a B-Movie story in which Koenig and Maya are tried by the Judges of Luton for picking some vegetation. Their punishment is to fight three alien creatures — one of which is a heavily disguised David Jackson, better known as *Blake's 7*'s curly Gan. Apparently the story title was inspired by a road sign to Luton. Enough said.

Richard Houldsworth

**SAPPHIRE AND STEEL**  
Adventure Six  
ITC Video  
Price: £10.99  
Released: July '93

Actually, it's more like *Sapphire, Silver and Steel*, as David Collings returns as the impish elemental being to make it a three-hander. He adds a welcome dose of humour to the proceedings, and proves yet again that he could have made a perfect Doctor Who.

The story takes place at night in a present day motorway service station (some effective sets from Stanley Mills), where "there's no time any more". The noise of the traffic on the road nearby repeats endlessly, as does music on the radio and the speaking clock over the telephone. A man and a woman from 1948 are there, aware that they are out of their own time, and much of episode one is concerned with the Time detectives' attempts to verify the couple's authenticity.

The story builds dramatically as *Sapphire and Steel* realize that a force known as the Transient Being is out to get them,



and *Sapphire* has seen their future: "Hours will become days and months, and years will become thousands of years". There are some unforgettable moments: the arrival of Johnny Jack, *Sapphire's* "show me more" sequences in part three, and the gripping climax.

Like *Blake's 7* before it, this series concludes on a downbeat note — but a way was left open should more episodes have been commissioned (what does happen to Silver?).

Sadly, though, this is where it ended, because of internal politics at ATV. However, there's no denying that *Sapphire and Steel* is a very fine and innovative British fantasy television series.

"Take time back, *Sapphire*..."

Matthew Cooke

**RANDALL & HOPKIRK**  
Volume Six  
ITC Video  
Price: £10.99  
Released: August '93

This series continues to be an absolute delight — it is only right and proper that Kenneth Cope's portrayal of the demised private investigator is captured on tape. (Incidentally, who remembers Cope as Sonny Jim, Minnie Caldwell's lodger in the early *Coronation Street*?) ITC have hit on a winner here...

Episode one, *Murder Ain't What It Used To Be!*, revives the Bonnie and Clyde era, complete with flashbacks to Chicago shortly after Prohibition. Marty Hopkirk (he's the one with the wig) encounters a dirty-tricks ghost gangster who is threatening his widow's life, whilst Jeff Randall takes on the notorious villain who was responsible for the gangster's untimely death.

*The House on the Haunted Hill* takes our heroes into a house where mysterious noises have been heard and Hopkirk is required to save Randall's life.

The plots to these episodes are preposterous, the acting completely over the top and the scripts totally predictable (once you see a shot of a telephone you know it's going to ring). However, *Randall and Hopkirk (Deceased)* is a series which, despite having an absurd premise, manages to deal with a very difficult and sensitive problem, namely death of a close friend, quite cleverly: the programmes work well.

Whatever else, these private detectives are tremendous fun and highly watchable. More of the same please.

Carrie Cantor

(Next month we'll be reviewing the *Doctor Who* Daleks box set of videos, the *Quantum Leap* novels, *Department S* and more...)



"My brain's always been slightly off key; I've always seen things that other people don't see"

S O says writer Terence Feely when asked why his work on Fantasy television series has been so successful. Indeed, he has an impressive list of credits in the genre, which include *Space: 1999*, *UFO*, *The Avengers*, *The Prisoner*, *The Protectors* and *The Saint*.

## Early Avengers

"I was in at the start of *The Avengers* with Honor Blackman, Patrick MacNee and Ian Hendry," Feely discloses. "Then we dropped Ian Hendry and left it to Honor and Pat."

The writer worked on the series twice during its first season in 1961. He provided the fourth episode, *Nightmare*, in which Dr Keel (Hendry) impersonates an eminent scientist, is shot in a kidnap attempt and nearly loses his life on the operating table; and *Dragonsfield*, in which Steed investigates sabotage at a research centre where scientists are attempting to perfect a radiation shield for Space exploration.

"It's interesting because people talk about the style of the filmed *Avengers*; those are the ones they remember because they were beautifully produced. However, that style wasn't invented for the film series, but grew out of the original series which was live.

"Can you imagine an *Avengers* being done live? The sets shook, doors didn't open and people tripped over things, and the wise-cracking mode that the film series exploited developed from the awful mistakes and bloopers. If a door wouldn't open, instead of being phased, Pat would do something with his broly or his bowler hat, or make some fast remark, and Honor would do the same. Writers recognized that talent, and began to write for it. It became a style which was too good to lose, and it was built into their characters that they were flip and quick and smart. Necessity really is the mother of invention.

"Pat hasn't had enough recognition for that. He has a beautifully quick mind, the best kind of actor's mind. When you see these bloopers on television now the actors swear, knowing they could go again. On live television you couldn't do that."

Unfortunately, Feely's involvement with *The Avengers* was rather short lived: "I lost my connection with it after the live ones, as I was doing other things. I was working on *Callan*, I was story editing *Armchair Theatre*, and there was only so much I could do."

# Terence Feely: Script Writing in the Sixties



Right: Steed (Patrick MacNee) and Cathy Gale (Honor Blackman) in the early episodes of *The Avengers*



Steed and Cathy Gale — creating the “wise cracking mode”?

## The Prisoner

With an agenda so full, how then did the writer come to apply his fertile mind to two episodes of the Sixties cult series **The Prisoner**? “I’d done something with Pat McGoochan — an idea for a movie that never came off, but when **The Prisoner** started he said ‘Look, this is a series where you can do anything you like. I don’t know what it’s about. The writers will decide what it’s about when they start writing’. I said ‘Do you mean a kind of surrealistic television where we can get away with anything?’ He said ‘Yes, I reckon that is what I am talking about.’ That interested me because it had never been done.”

As a result of that initial conversation, McGoochan sent the series’ script editor George Markstein to Terence Feely’s house to discuss story submissions. “I hit him with an idea called *The Schizoid Man*, about a man who was programmed to be another man, and then a second man played him. That was the basic idea and George was instantly intrigued, said it was just the kind of thing they were looking for, and asked me to do it.

“It’s one of the very few scripts I’ve ever done that never went into a second draught; I just wrote it straight off and it didn’t need any revision. That was what was nice about **The Prisoner**, because you didn’t have to go into nit-picking justifications. If the thing was exciting and if it worked as television theatre, then you did it.”

Later in the series Feely provided a second script, even more bizarre than the first, called *The Girl Who Was Death*. It found Number Six leaving the Village in pursuit of a young woman; by the end of the episode the audience discovers that the whole thing is bedtime story that he is reading to some children. “They had liked my first one so much that Pat asked me to do another from an idea by David Tom-

blin. David is a marvellous guy — he’s now the best first assistant director in the world, and is a man Steven Spielberg will not work without. David was co-producer with Pat, and thought that they had been locked into the Village up until that point and it was getting boring. He came up with the idea of Pat suddenly finding himself in Soho, and I developed that.

## The Lost Episode

“It worked so well that I remember being on holiday in Cannes, I’d handed the script in, and suddenly Pat and David arrived at the Carlton Hotel and said ‘Listen, we want to make this into a feature length 90 minute story, and we think we can get Lew Grade to put up the money, can you extend it by another fifty minutes?’ I said ‘I think I can’, then spent half my holiday

doing that. At the end of the day Lew Grade knocked it on the head and refused to put up the money, so that story is actually an amalgam of two scripts. I’m terribly sorry we never did the 90 minute story; what we got was a kind of compromise between the two scripts. However, it worked perfectly well.”

Although Feely did not to write any further instalments for the series, it was not the end of his working relationship with Patrick McGoochan and David Tomblin. “After that we formed a company called Everyman Films, which was designed to produce feature movies and we had two, and a commitment from Lew Grade. We had Ibsen’s **Brandt**, with Pat playing the lead. It was in **Brandt** that Pat has made his name in the West End; he just knocked out London.

“We reced all the locations and were going to shoot it in Norway, but there was one stipulation that Lew would only finance that if we also gave him an action/adventure movie of the kind that Pat is so good at.

“David and I wrote a script together, Lew loved it, Pat loved it, and then something went wrong and it never happened. Lew’s money was withdrawn, and it’s a great shame because I would have loved to have seen Pat’s performance in **Brandt** preserved on film. It would have been tremendous.

“Pat and I spent an afternoon together about six weeks ago and we talked about this, and we realized it was a big missed opportunity for all of us.”

With countless hours of television out-

Number 6 almost had a longer encounter with *The Girl Who Was Death*

Photo © ITC



put to his name, how does Feely apply himself to writing each new project? "You sit down in front of a blank sheet of paper and you make a pact with yourself that you are not going to get up until you've covered one sheet of A4 with words. Those words can be just ideas. You then put it away, you go and play squash or chess or a computer game, and the next day you

read that piece of paper and if there's something on it that is interesting, you isolate it and start working on that and developing it. If there's nothing interesting you scrub it and start again with another blank sheet of paper. I find that everything I write comes from my subconscious, and once it's come, then I can use craftsmanship to develop it. I know other writers who work quite differ-

ently; they take cuttings out of newspapers and keep them in a file, and go back to them. I feel that stories in newspapers seem already spent."

**David Richardson**

(Next issue, in the second part of the interview, Terence Feely discusses his scripts for *UFO* and *Space: 1999*, and recalls the disastrous stage production of *The Avengers*)

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